

Arch. 142 5

Xen
rise
Nu

servato-
rie ubt
bar

<36616503750013

<36616503750013

Bayer. Staatsbibliothek

Arch. 142 S

THE
ANTIQUITIES OF ATHENS,
ETC.

H

THE
ANTHROPOLOGICAL INSTITUTE
OF AMERICA

THE
ANTIQUITIES OF ATHENS;

AND OTHER

Monuments of Greece;

As measured and delineated by

JAMES STUART, F. R. S. and F. S. A. AND NICHOLAS REVETT,

Painters and Architects.

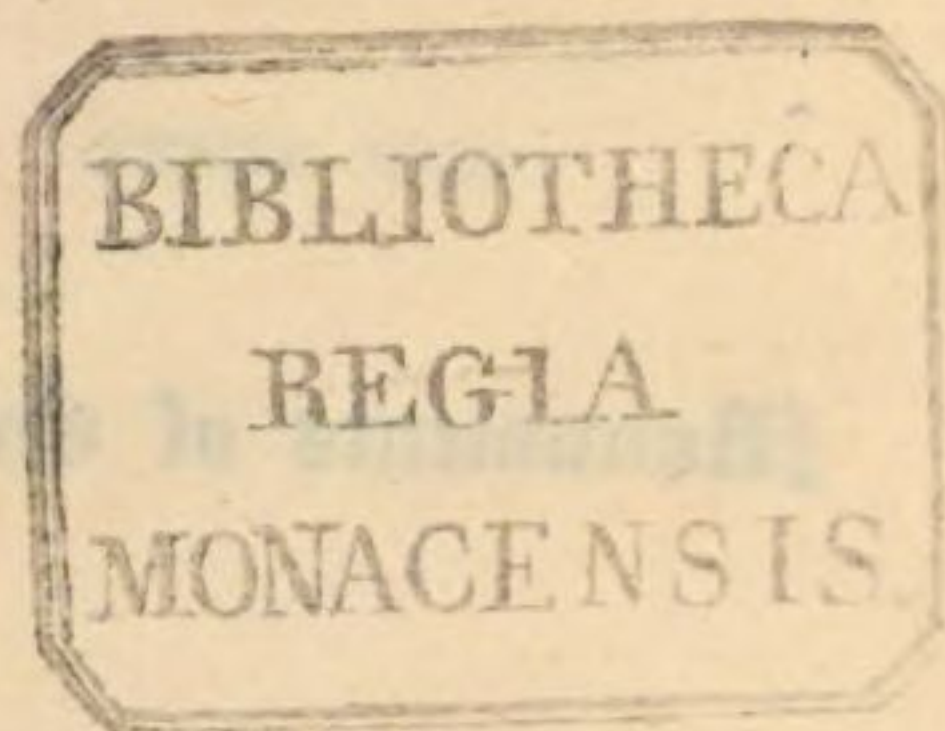
~~~~~  
SEVENTY PLATES.  
~~~~~

LONDON:

CHARLES TILT, FLEET-STREET;
AND COMBE AND CO. LEICESTER AND RUGBY.

MDCCCXXXVII.

T. Combe and Co. Printers, Leicester.



INTRODUCTION.

WITH one paramount exception, Athens is peerless among the existing monuments of the ancient civilized world. The ruins of Rome may be more gorgeous; of Babylon more mysterious; of Persepolis more romantic; of the Egyptian Thebes more vast; but in all that is interesting to thought and feeling; in memories and associations, deep, affecting, sublime, Athens transcends them all. The beauty of her landscape; the brightness of her sky; her olive groves; her mountains;

"the gulf, the rock of Salamis."

these still adorn that famous plain of which the Athenian Acropolis is the centre and the crown. Yet these are not the attractions which bring the scholar and the artist to these fair regions: lovely as the face of nature is, there are still more impressive objects of admiration, in the glorious wreck of those master-works which have made the City of Minerva the wonder of all ages.

It is most unfortunate that the annals of art should so rarely commemorate its encouragement and conservation, so commonly tell the story of neglect and destruction. The history of Athens, where Art was carried forward by men such as the world has not since owned, from the simple and severe forms of its earlier efforts, to the perfect combination of highest and purest elements, shows no exception to the universal rule. The two great devastators, time and

the conqueror, have done their work upon the noblest monuments of human genius; yet those unrivalled constructions which, in their finished beauty and grandeur, were the pride and marvel of antiquity, might have remained nearly entire, but for the persevering encroachment of domestic and dilettante depredation. The accidents of war, the conflagration, and the explosion, may have, once in a century, shattered a temple; but the dilapidator has never ceased. From Sylla who exported an entire colonnade, and Mummius who sent off by ship-loads the treasures of Grecian art, to the Voivode who worked friezes and inscriptions into the walls of the citadel or of his own house, the mason who breaks down some exquisitely carved marble into cement, and the amateur who purchases or purloins whatever may be of convenient portage,—from the wholesale to the retail plunderer, all have made the curious and

the precious things of Greece their prey. Nor, so far as the virtuosi are concerned, can we regret or condemn the theft, for they have removed their spoil from situations where it was exposed to neglect or mutilation; they have brought to Europe models of an excellence until then unknown; and they have contributed essentially to the increase of knowledge, and to the refinement of the public taste.

The course of spoliation would furnish the subject of an interesting dissertation; the limits of this introduction allow of but a passing reference. The Persian invader consigned to indiscriminate destruction all that was not given up to him with the most abject submission. Cities and temples, villages and olive groves, were burnt or demolished. But these ravages were repaired: few and obscure are the indications that can now be traced of these remoter

visitations. The domestic wars of Greece, wretched and suicidal as they were, left the sanctuaries of the gods and the consecrated works of art untouched. The Roman conquest swept from both European and Asiatic Greece many of the finest productions of the sculptor and the painter, yet with few exceptions there was little wanton damage inflicted, and in later times the Cæsars seem to have taken a pride in extending their patronage to their Helladic dependencies. Caligula and Nero were exceptions to this humane and enlightened character; the first from insane vanity, the latter from something like taste, made large demands on the remaining treasures of art. The iconoclastic propensities of some of the Christian emperors made fearful havoc among temples and idols; nor can the formidable inroads of Alaric the Goth and Genseric the Vandal be omitted even in this hasty recapitulation of the disasters by

which Greece was irretrievably despoiled of her best possessions. The Crusades were another source of evil; and the Turkish conquest completed what the long train of previous inflictions had left undone.

After this brief exhibition of the disastrous fate which has befallen the productions of the great artists of Greece, instead of marvelling that so few have been preserved to the present time, it may well excite our special wonder that so many have survived the casualties to which they have been exposed. It is hardly less a subject of astonishment that it should have been reserved for the inquiries of so late a period, to obtain anything approaching to an accurate knowledge of the state of Greece, with respect to its remaining antiquities. From time to time there had been partial efforts in this way made by individuals, but they seem to have terminated in nothing that was

satisfactory, until the latter part of the seventeenth century, when several travellers, mostly invested with a diplomatic character, visited Athens; and the nearly contemporary travels of Dr. Spon and Sir George Wheeler first gave authentic, though incomplete, information on the actual condition of Athens and its ancient structures.

It was not, however, until the middle of the succeeding century that a clear, comprehensive, and scientific survey of these glorious remains of classical antiquity, was made by observers thoroughly qualified by study and practice for an enterprise so bold and arduous. It is to James Stuart that the world is indebted for the first survey conducted upon scientific principles, of the architectural antiquities of Greece. It occurred to that eminent man, while engaged at Rome in the pursuit of his professional

studies, that he might prosecute them to greater advantage, on ground more purely and primarily classic, thus seeking knowledge at the very fountain-head of art. Having associated in his enterprise,—which was in part a commercial speculation, including a scheme of extensive publication,—his fellow-student, Nicholas Revett, they proceeded to Athens in 1751, and their residence there included a term of nearly three years, during which they were indefatigably employed in exploring, measuring, and drawing, the magnificent ruins by which they were surrounded. In 1761 the first volume of their labours was given to the world, and a new impulse was communicated to the study of ancient art. The Dilettanti Society soon formed itself, and commenced a series of spirited and skilfully-conducted researches, which have completed and extended the investigations of Stuart. Farther down than this it is unnecessary to

continue these details: the important additions which have since been made by travellers, both amateurs and professional men, have not indeed exhausted inquiry, but have materially enlarged the circle of its enlightened and successful prosecution.

It would be foreign to the intent and scope of the present manual, were this deduction of facts extended to the wide range of architectural history; but as an introduction to the following pages, it may be expedient to give a brief exposition of their object, in order to a perfect comprehension of the plan. The plates are of French workmanship, from the graver of artists long practised in this sort of reduction; and the selection has been carefully made from the great work of Stuart, so as to include the largest possible amount of instruction and exemplification. Elevations, plans, sections, details, are given profusely in

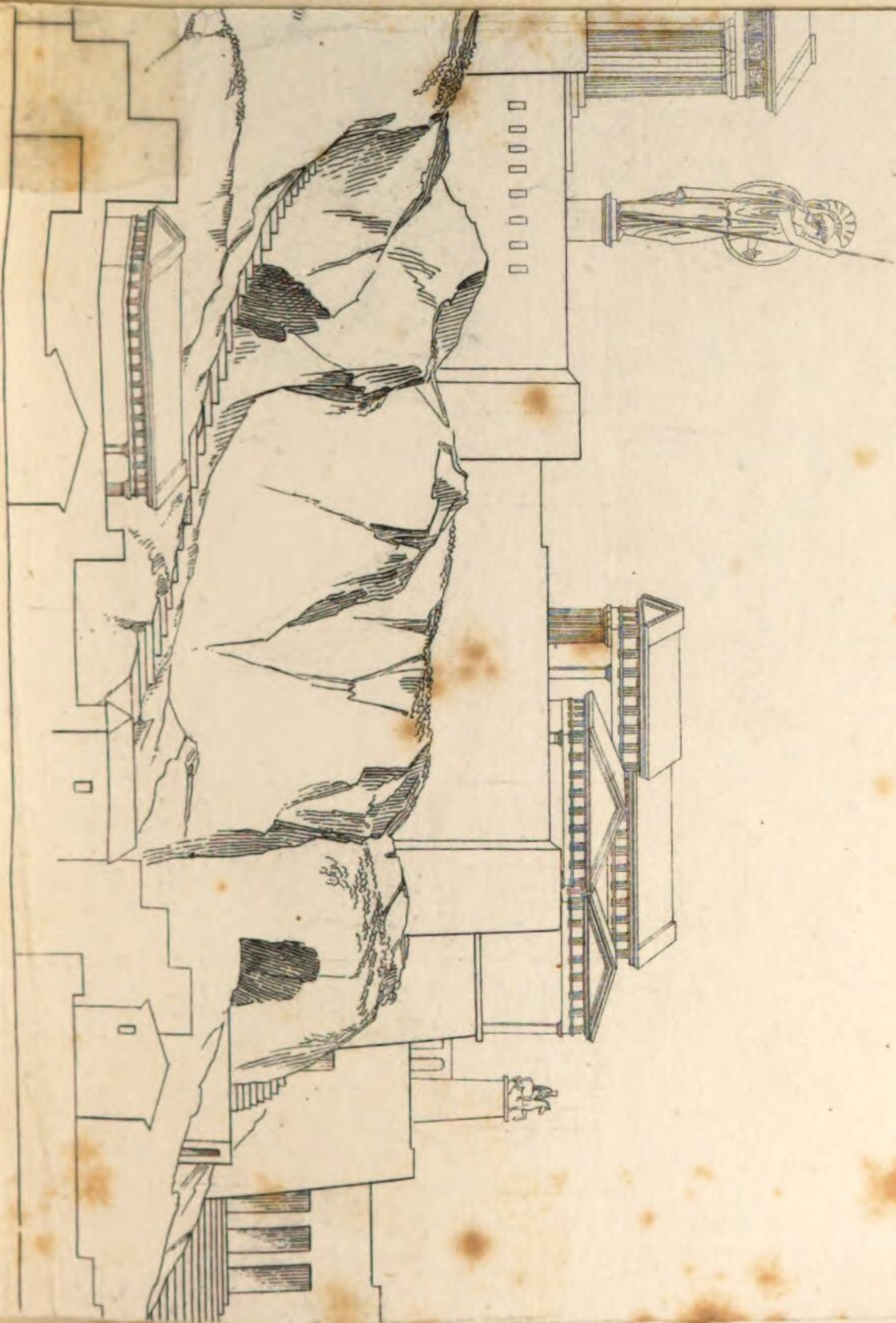
a clear and expressive style of execution. This small volume includes no less than seventy plates, exhibiting an extensive illustration of the Greek orders in the majestic simplicity of their earlier design, the pure and expressive beauty which distinguished their progress and maturity, and the richness which marked even their degradation by the Roman school. Examples are given of the Doric order, from the heavy masses of the Temple at Corinth, to the perfect proportions of the Parthenon—of the Ionic, from the simple but admirable forms of the Temple on the Ilissus, to the exquisite enrichments of the Erechtheum—of the Corinthian, from the graceful luxuriance of the Monument of Lysicrates, to the denser but more common-place foliage of the Incantada. Much scientific detail and correct measurement will also be found in the plans and sections.

In the explanatory part of the volume, it has been the anxious endeavour of the editor to communicate as much information as might be compressible within the limits of a hand-book. Is it too presuming to hope, that in its present form this small but comprehensive manual may be found to supply a real deficiency; that it may furnish the student with a clear and intelligible introduction, the man of letters with a well-arranged and fully-exemplified system, easy of recollection and reference—and even the professor with a pleasant and convenient vade mecum.

In the early part of the year 1847
been the first time that the
arrangement of the collection of the
possible within the limits of a handbook
too promising to hope that in its present form
his small but comprehensive manual may be found
to supply a real deficiency: that it may furnish
the student with a clear and intelligible narrative
then, the man of letters with a well selected and
fully-organized series of references and
reference—and even the student with a library
and constant reference to the
and other works of the same kind
reference to the same work
reference to the same work
reference to the same work
reference to the same work

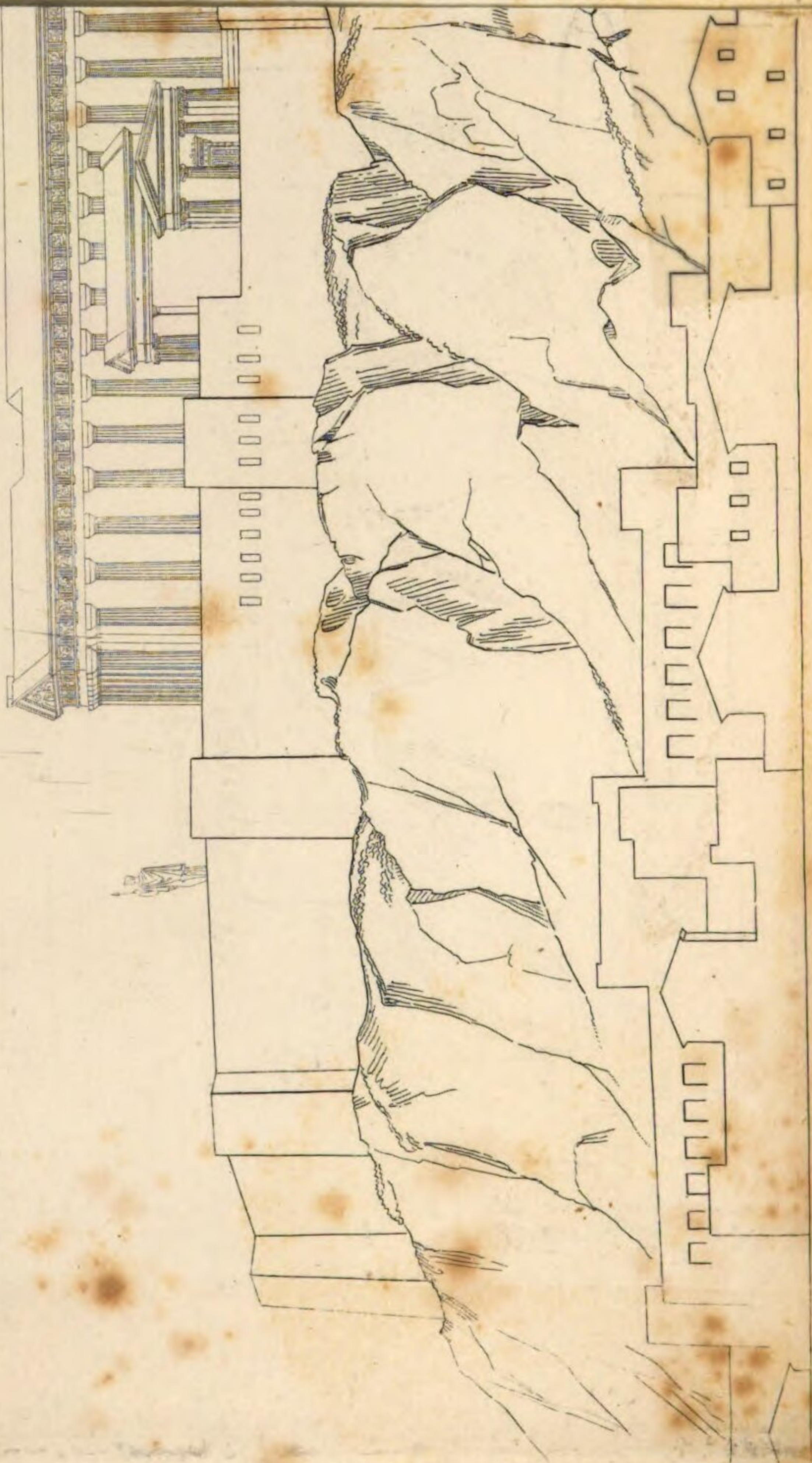
A

B



D

C



THE
ANTIQUITIES OF ATHENS.

THE ACROPOLIS.

Plates I. II.

IN the greater number of instances the site of the ancient cities of Greece appears to have been determined rather by the position of some insulated rock, of which the platform might be surrounded with a strong and uninterrupted wall, than by the usual circumstances of domestic or commercial accommodation. Even when, as in Athens, the neighbourhood of a commodious haven may have formed one strong inducement to the choice of a particular locality, the

THE ANTIQUITIES OF ATHENS.

settlers rejected the obvious expediency of occupying the shore, for the greater security of some rugged elevation, though at an inconvenient distance. Nothing can illustrate more expressively than this simple fact, the unsettled and insecure condition of Greece in the earlier times. Nor, in truth, did the necessity for similar precautions ever wholly cease: that miserable struggle for supremacy, which kept the independent states in constant agitation, multiplied fortresses in every direction, and the effect of this has been so far fortunate, that many relics of antiquity were preserved from the destruction which marked the course of invading armies or marauding bands.

The Athenian Acropolis was fortified at a very early period; and historical tradition ascribes the construction of its defences to the Pelasgi, that mysterious race, who seem to have been the great masters of military architecture in those ancient and uncertain ages. Thus secured against assault, it became a consecrated precinct, filled with temples, and absolutely crowded with the noblest productions of art. The account given by Pausanias of its sacred

THE ANTIQUITIES OF ATHENS.

buildings and commemorative statues, is “a thing to wonder at;” and the reader is tempted to ask if it were possible that so much of beauty and magnificence could be accumulated within so limited a space. The temples of Diana, Venus, and Minerva Polias, are, with the Parthenon and the “Temple of the Genius of Pious Men,”* mentioned by Pausanias; and it is highly probable, from other authorities, that his enumeration does not include the whole. Of all this glorious show, nothing now remains, but the Parthenon, the Erechtheum, and the Propylæa, shattered indeed and deplorably mutilated, but retaining enough of their original form to prove how much of the beautiful and sublime they must have exhibited in their perfect state.

Yet there is one circumstance, of comparatively recent discovery, and still more recently ascertained to its full extent, which gives a strange contradiction

* This is Colonel Leake’s rendering of Σπουδαιων Δαιμων: it can, however, hardly be taken as a very satisfactory interpretation. Taylor gives it—“the Dæmon of Worthy Men;” and Clavier evades the difficulty, by keeping close to the original, “*le Genie Spoudæon.*”

THE ANTIQUITIES OF ATHENS.

to our cherished notions concerning the purity of Grecian taste, and its antipathy to all coarseness and exaggeration. It should seem that the Greeks *painted their temples*, not merely in chiaroscuro, or in subdued tints, for the purpose of giving relief to projections or expressiveness to ornamental details; but with glaring colours, reds and blues and yellows; with violent contrasts, the columns one hue and the entablature another. Nay, there is shrewd suspicion that the sculptures were painted, like the figure-head of a man-of-war, and that the pillars were *striped*!—the flutings being left of the unstained marble, while the rest was daubed with villainous ochre. And unluckily the evidence for these incredibilities, is most exasperatingly clear; the statements of the German architects employed by King Otho, and the very interesting details given by Mr. Bracebridge, leave no doubt whatever of the facts. Still we have our doubts; not indeed as to the correctness of the testimony, but respecting the date of the practice. We cannot believe that the architects of the best days of Greece, would so carefully select the purest materials, in the prospect of

THE ANTIQUITIES OF ATHENS.

their concealment by a mask of tawdry colour; that they would give such an anxious finish to their carvings, knowing that their sharpness and delicacy would be impaired by the brush of the 'ornamental painter.' Neither is it probable that, if this vile practice had existed in the olden time, no hint of it should occur in Pausanias or Vitruvius. That the Greeks used colour on the exterior of their temples, at least that there are now to be found upon them traces of colour, cannot be questioned; but that Ictinus and Callimachus, to say nothing of Phidias and Praxiteles, practised these atrocities, while Pericles approved and patronized, can only be believed—*quia impossibile est*.

Plates 1 and 2 are representations of the Athenian Acropolis in a restored state. The first exhibits the eastern aspect, where was the only approach to the platform, and in this view the letters A, B, C, indicate in succession the Propylæa, one of its flanking temples, and the Parthenon. The second shows the northern side, and the same letters refer to the same structures; D points out the Erechtheum. It cannot be necessary to enter into further particu-

THE ANTIQUITIES OF ATHENS.

lars here, since ample illustrations are given in the following pages, which contain, in addition to an extensive collation of authorities, extracts, analytical and descriptive, from architects and travellers, wherever it was thought that the language of actual observation might give distinctness to complicated details, or interest to an impressive object.

DORIC PORTICO,
OR,
GATE OF THE AGORA.

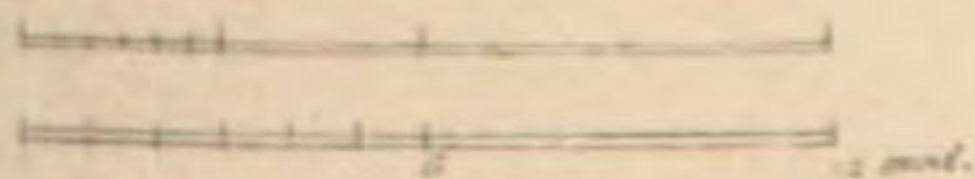
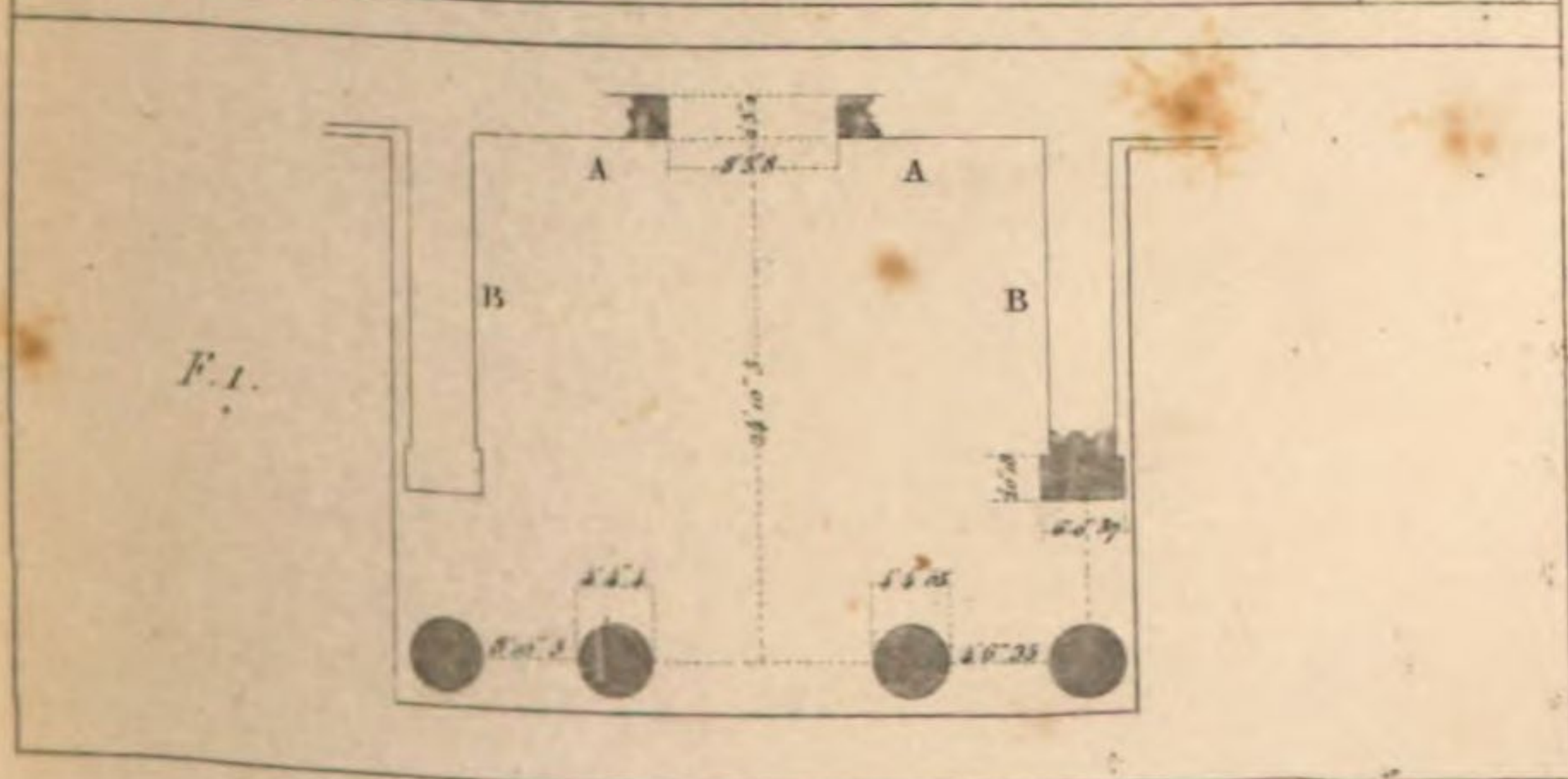
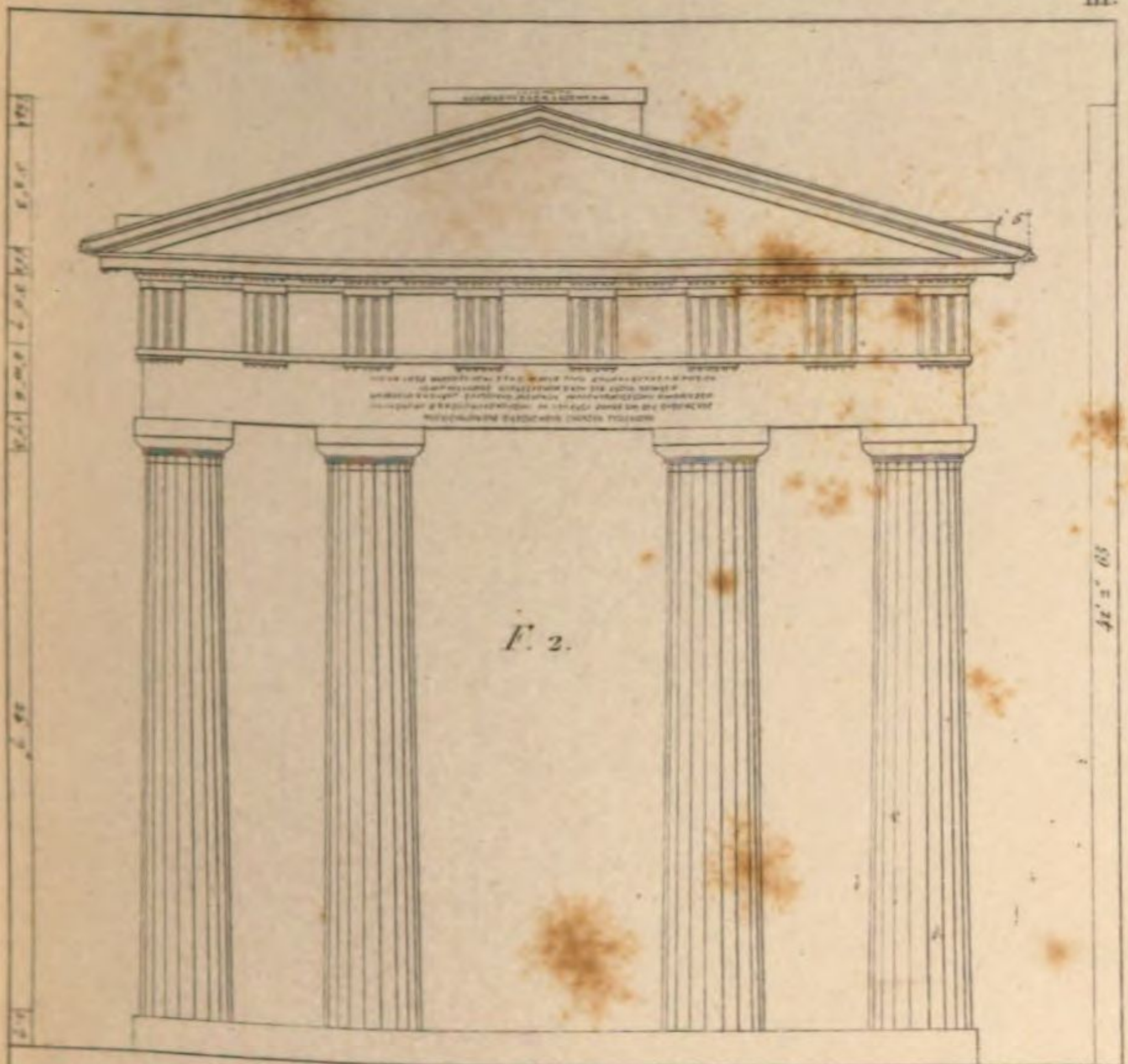
Plates III. IV.

THE ruin of which the third and fourth plates give the authentic restoration and the geometrical proportions, had long been considered as the only remaining fragment of a temple dedicated to Rome and Augustus. Stuart, however, on grounds far more satisfactory than those which had given currency to this belief, suggested that these columns might once have flanked the entrance to a public market; and all subsequent research has tended to

confirm his opinion. In addition to peculiarities of construction which have not been found in the remains of sacred edifices, the testimony of inscriptions is decisive. Of these there are several connected with the building; and one of them records the names of two 'Prefects of the Market,' while another preserves an edict of the Emperor Hadrian, regulating the sale of oils, and the duties payable on that common article of traffic. There were in Athens, two of these structures; one of them, probably that to which this portico belonged, was distinguished as the New Agora; it was founded by the Cæsars, Julius and Augustus, and among its decorations were statues of the Cæsarean family.

PLATE III.

Fig. 1. Plan of the Portico,—on the jamb, to the left of the spectator, marked A, is the inscription containing Hadrian's decree. The prolongation of the wall connected with these jambs, beyond the side walls B, is contrary to all usage in the construction of temples, and evidently indicates a structure intended for other purposes.



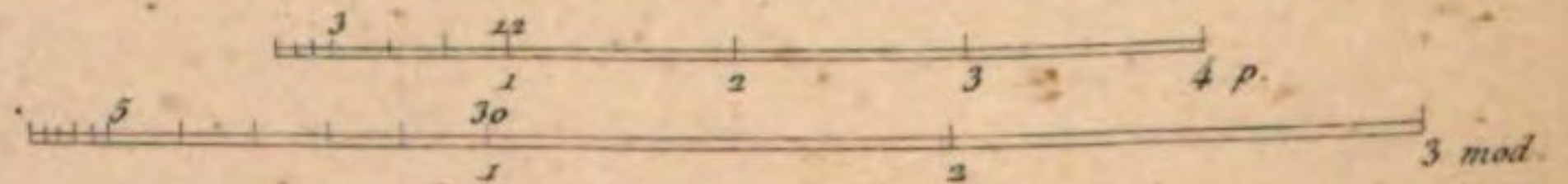
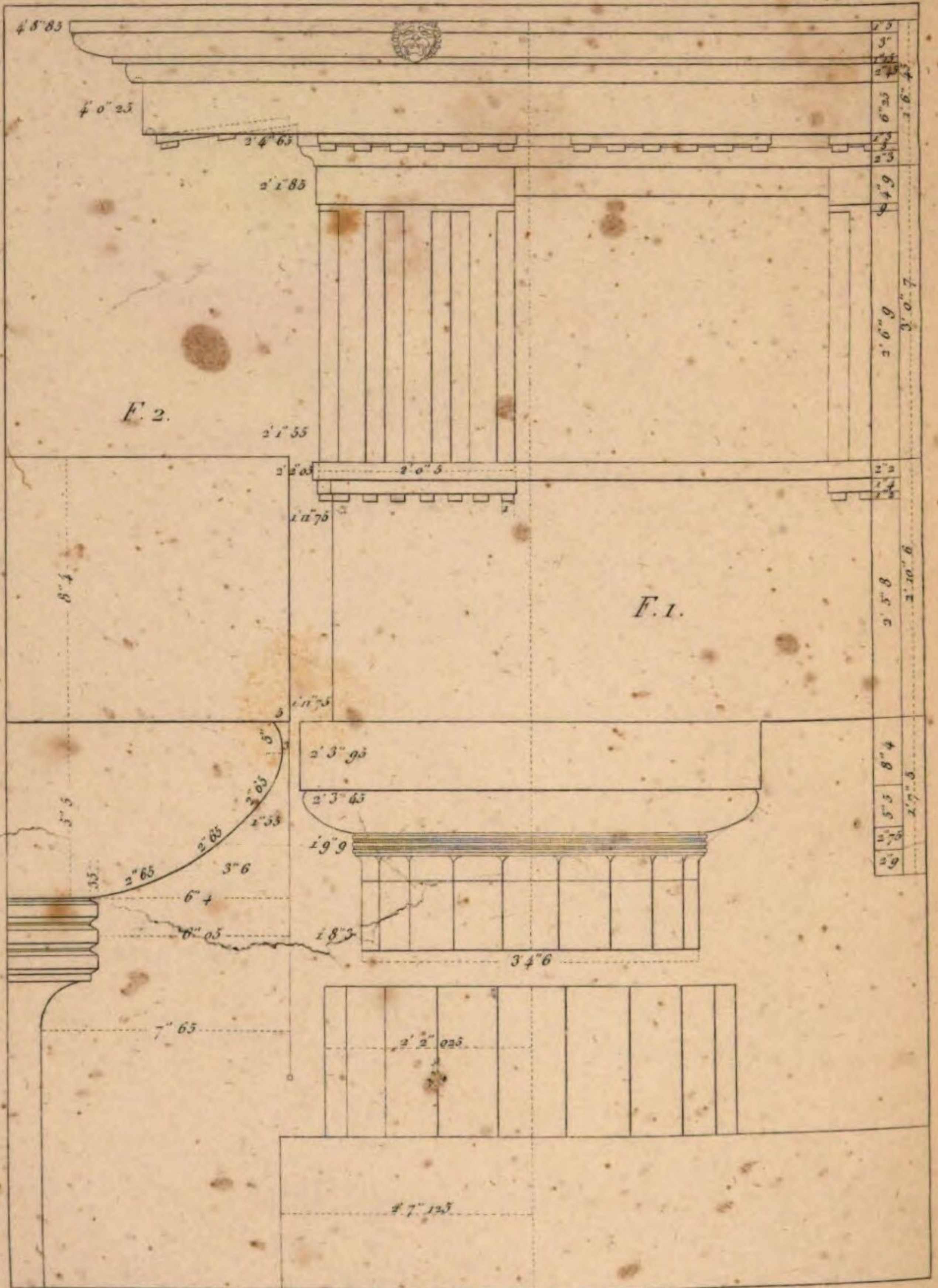


Fig. 2. Geometrical elevation of the front of the Portico.—The Acroterium on the summit of the pediment probably supported an equestrian statue of Lucius Cæsar.

PLATE IV.

Fig. 1. Details of the capital and entablature.

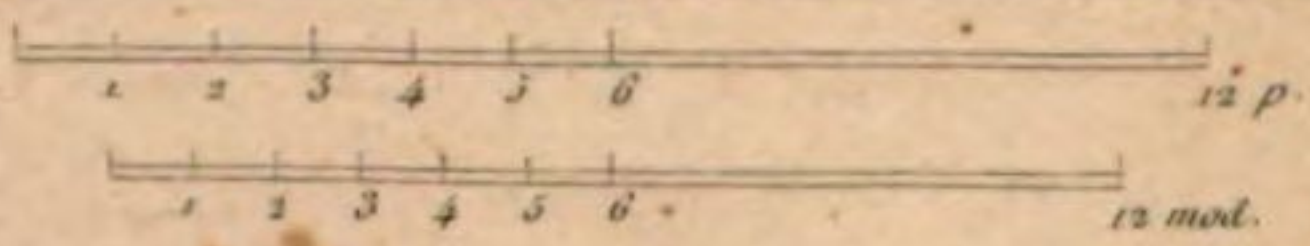
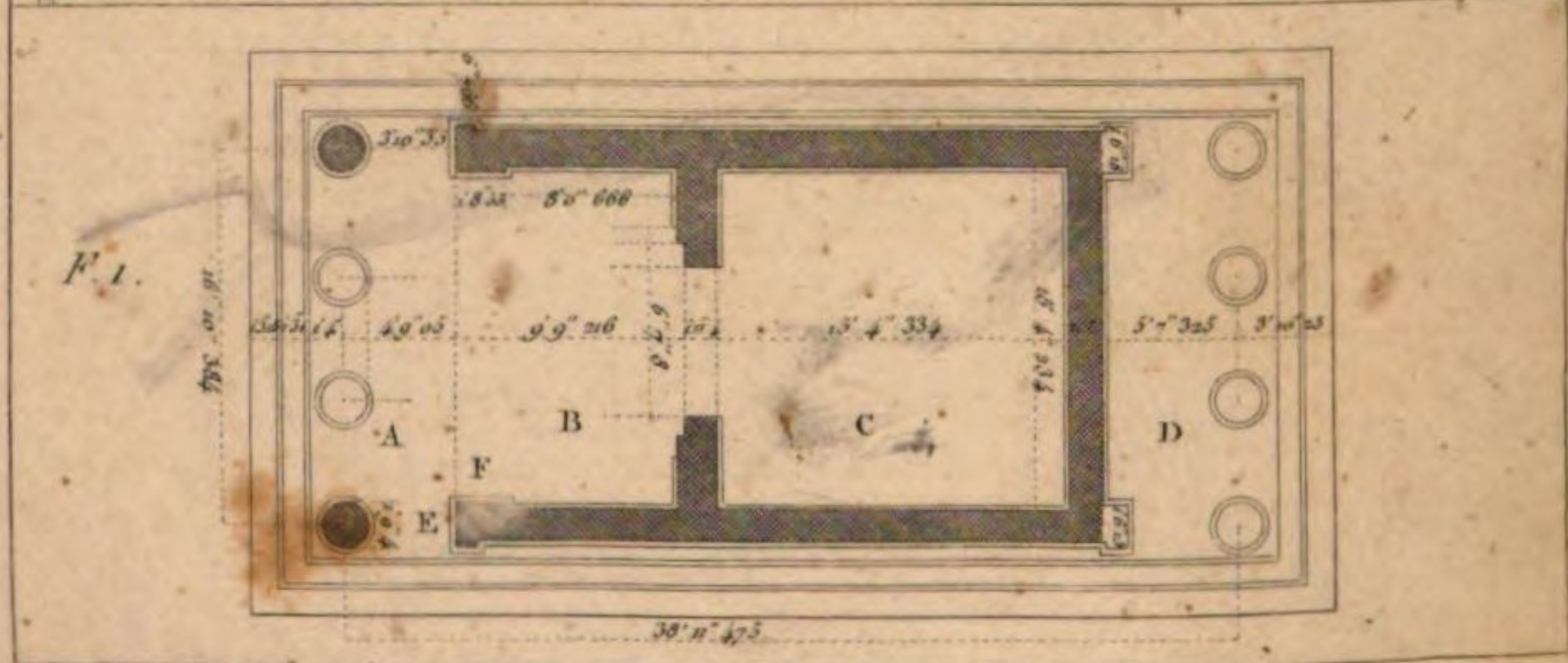
Fig. 2. Profile of the capital, on a larger scale.

IONIC TEMPLE ON THE ILISSUS.

Plates v. vi. vii.

NEAR the fountain of Callirrhoe, on the southern bank of the Ilissus, stands a small temple, of the Ionic order, but differing considerably in its details from all ordinary example. The forms are simple but elegant, and the execution is in all respects so perfect, that this building may be considered as one of the most remarkable productions of Grecian architecture.

At a period now uncertain, this temple was repaired after a barbarous fashion, and converted into a church, sacred to 'Our Lady of the Rock,' a name which it retained in the time of Stuart, although deserted and miserably shattered. Since then it has been entirely destroyed. Much doubt exists respecting the original dedication. Spon assigned it



to Ceres; Stuart, to the hero Panops; but Colonel Leake and Sir William Gell, with greater probability, suppose that it was the Temple of Triptolemus.

PLATE V.

Fig. 1. Plan of the Temple.—A, the portico; B, the pronaos, or vestibule; C, the naos, or cella of the temple; D, the posticum, or back-front; E, one of the antæ of the portico. The two middle columns of the portico no longer exist; but, on the place where they ought to stand, there are traces of circles, exactly equal in diameter to the remaining columns; and these indications sufficiently prove the intention of the architect.

At the time of Stuart's visit, the capitals of the antæ of the posticum were in excellent preservation; in width they were of the same dimensions with those of the portico, but they had only half the thickness; while in those of the pronaos, the faces E. F. were equal.

Fig. 2. Elevation of the Portico in its perfect state,—it is conjectured that the frieze was ornamented with bas-reliefs.

PLATE VI.

Details of the Base, Capital, and Entablature, as restored by Stuart.—The figures on the frieze are copied from a fragment found at Athens, and which so exactly agreed in dimensions with the place assigned to it, that there is no improbability in supposing them to have been originally in combination.

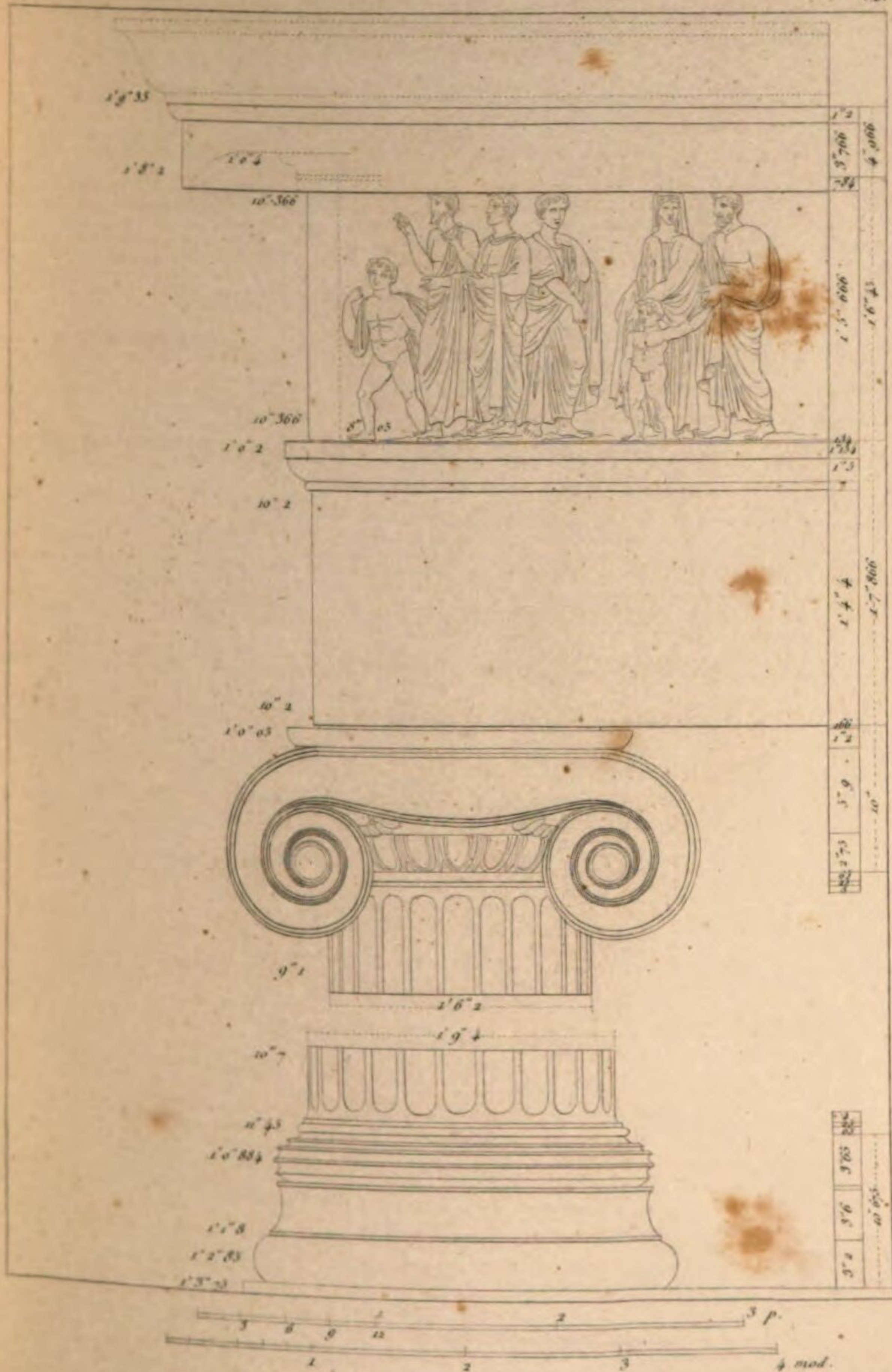
PLATE VII.

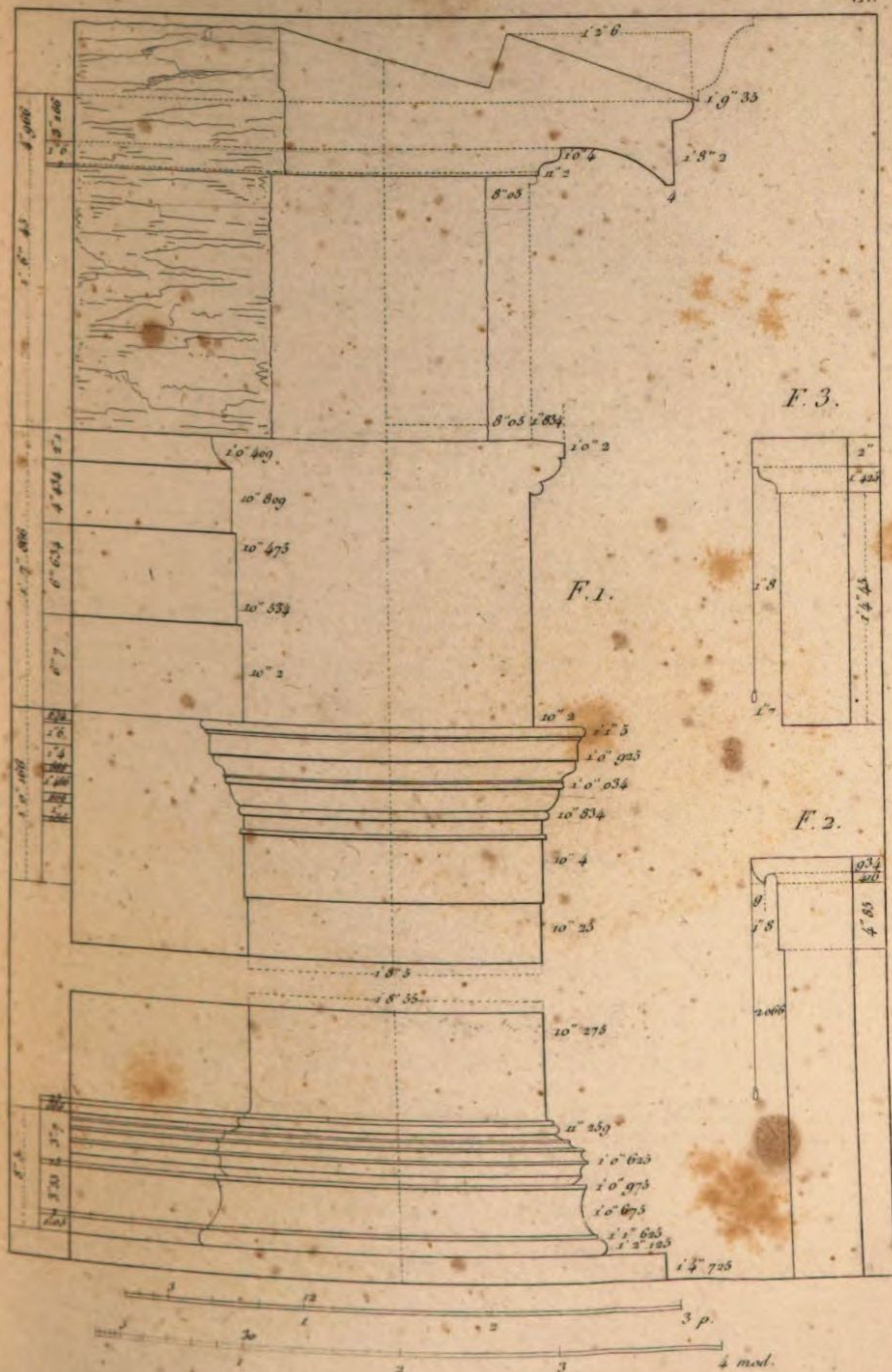
Capital and Base of one of the Antæ; with representations of the different architraves which belonged to the several parts of the temple.—The mouldings of the capital and the base are carried round the exterior of the building; but in the interior of the pronaos, the base only is continued.

Fig. 1. Architrave of the portico.

Fig. 2. Architrave of the pronaos.—The upper fascia was enriched by a painted ornament.

Fig. 3. Architrave of the posticum.





OCTAGONAL TOWER
OF
ANDRONICUS CYRRHESTES.

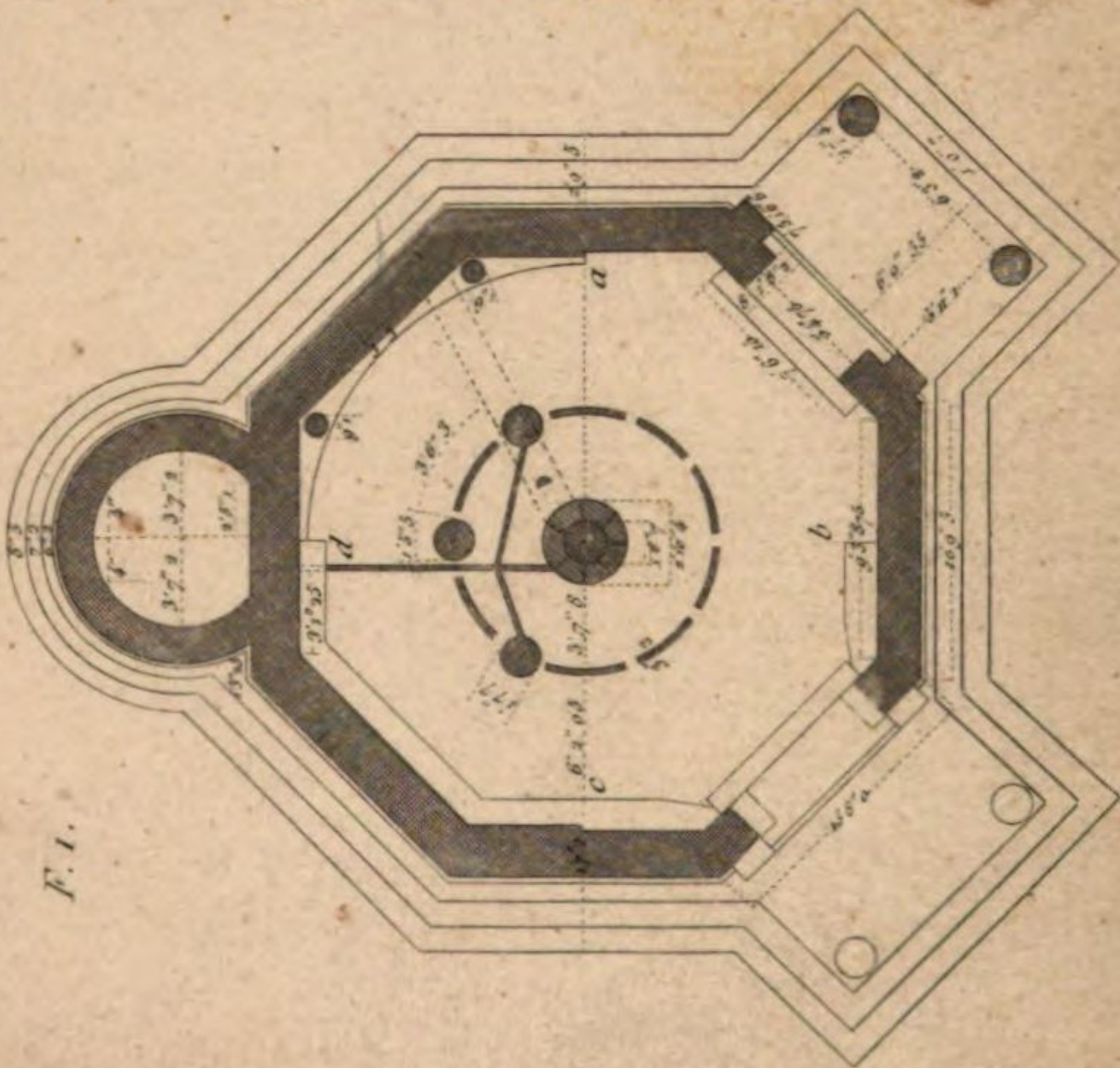
Plates VIII. IX. X. XI.

THIS singular building, usually called 'The Tower of the Winds,' is constructed of marble, and bears on each of its eight faces an allegorical figure in relief; the entire series representing the different winds, according to the arrangement and nomenclature of the Greeks. In order, however, that the reader may thoroughly understand the character and object of this curious and complicated edifice, it may be expedient to cite the clear description of Vitruvius, as translated by Stuart: "Some have chosen to reckon only four winds; the East, blowing from the equinoctial sun-rise; the South, from the noon-day sun; the West, from the equinoctial sun-setting;

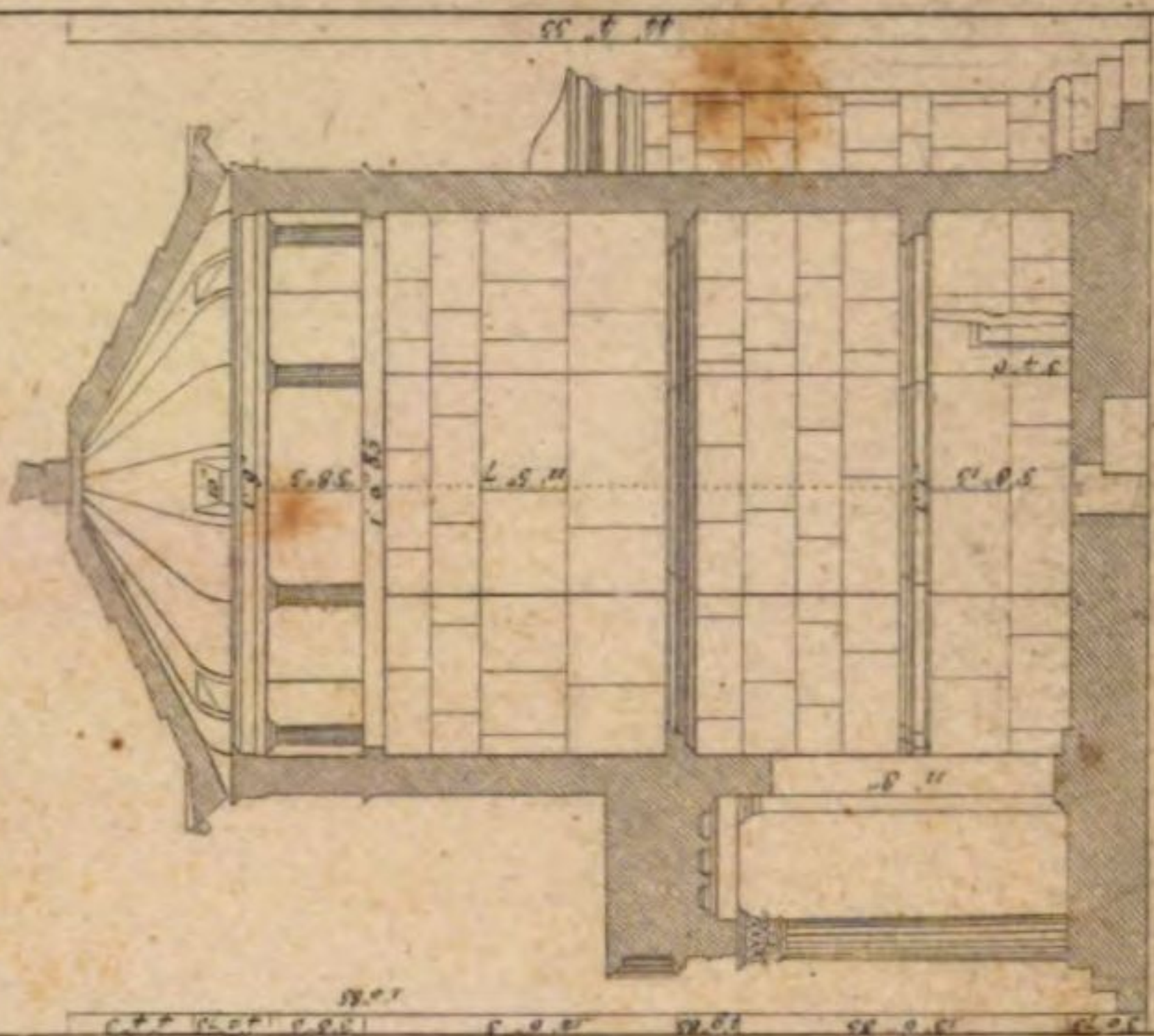
and the North, from the Polar stars. But those who are more exact, have reckoned eight winds, particularly Andronicus Cyrrhestes, who on this system erected an octagon marble tower at Athens, and on every side of the octagon he wrought a figure in relievo, representing the wind which blows against that side: the top of this tower he finished with a conical marble, on which he placed a brazen Triton, holding a wand in his right hand; this Triton is so contrived that he turns round with the wind, and always stops when he directly faces it; pointing with his wand over the figure of the wind at that time blowing."

This description answers, with the utmost exactness, to 'The Tower of the Winds.' Four of its faces front the cardinal points: the part immediately below the cornice bears on each of its eight divisions a figure, skilfully designed and wrought, representing the supposed characteristics of the wind to which it was inscribed. Beneath these figures are traced solar dials, to the correctness of which the celebrated Delambre bears testimony, and describes the series as "the most curious existing monument

F. 1.



F. 2.



of the practical gnomonics of antiquity." The roof is of marble blocks, wrought into the form of tiles. There are two entrances, facing respectively to the north-east and north-west: each of these openings has a portico, supported by two columns. When Stuart explored this building, the lower part of the interior was covered to a considerable depth by rubbish; and the Dervishes, who had taken possession of the building, performed their religious rites on a wooden platform which had been thrown over the fragments. All this, however, he was permitted to remove, and he found manifest traces of a clepsydra, or water-clock, carefully channeled in the original floor; thus completely illustrating the term *Horologium*, applied to the tower by Varro, and exhibiting both the simple and scientific mechanism employed by the ancients for the measurement of time. Farther details will occur in the explanation of the plates.

PLATE VIII.

Fig. 1. Plan of the Tower of the Winds.—The attached circular portion, of which the general exte-

rior appearance may be observed in the plate immediately succeeding, probably contained the reservoir which supplied the water to the clepsydra; and the channels marked on the floor were, no doubt, connected with the machinery, though in what way cannot now be ascertained with precision.

An inspection of the plan and section will show that the building is interiorly ornamented by cornices at different heights, and that their projections are indicated by simple lines, while the substance of the wall is exhibited by a broad and shaded band. The wall varies somewhat in thickness, and the variations are distinctly expressed in the figure, which is a careful reduction from the original engraving. That every advantage may be afforded for the comprehension of these details, we shall here give the references and explanations from Stuart's own text: "Each external face of this octagon tower, considered without its ornaments, is one perpendicular plane from top to bottom; but on the inside it is otherwise; for that part of each face which is above the second cornice, projects two inches over the part which is between the said cornice and the pavement.

The lowest of the interior cornices is interrupted by the two doors, and breaks off on each side of them in a very obtuse angle : and the upper cornice or entablature, supported by eight columns, as likewise the fascia on which those columns stand, are circular. So far, therefore, as the plan regards these particulars which are on the inside of the tower, it is necessary to divide it into four parts. The first part, from *a* to *b*, is one-fourth of the interior surface of the wall immediately above the pavement; the second, from *b* to *c*, is one-fourth of the interior surface immediately above the lower cornice; here the greatest projection of this cornice is marked by a single line, and the manner of its breaking on each side of the doorways is also shewn: the third part, from *c* to *d*, is the interior surface of the wall above the second cornice; the projection of this cornice is also marked with a single line: the last part, from *d* to *a*, is the remaining fourth of the interior surface; on this is marked the circular band, or fascia, on which the eight columns are placed, with the plans of two of those columns."

Fig. 2, exhibits the entire section of the tower;

and an examination of this plate will make still clearer the full explanation given above. The first and second cornices,—the circular fascia, or plinth, supporting the columns, which find room by occupying the angles of the wall,—the entablature, or upper cornice,—and the roof,—are distinctly marked.

PLATE IX.

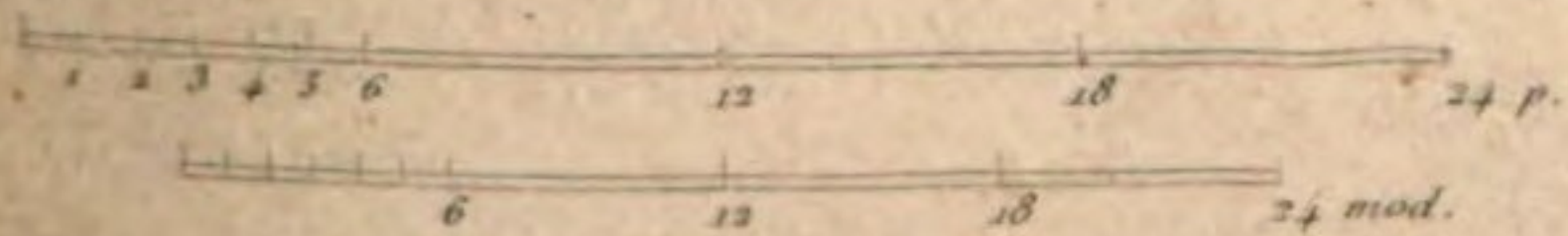
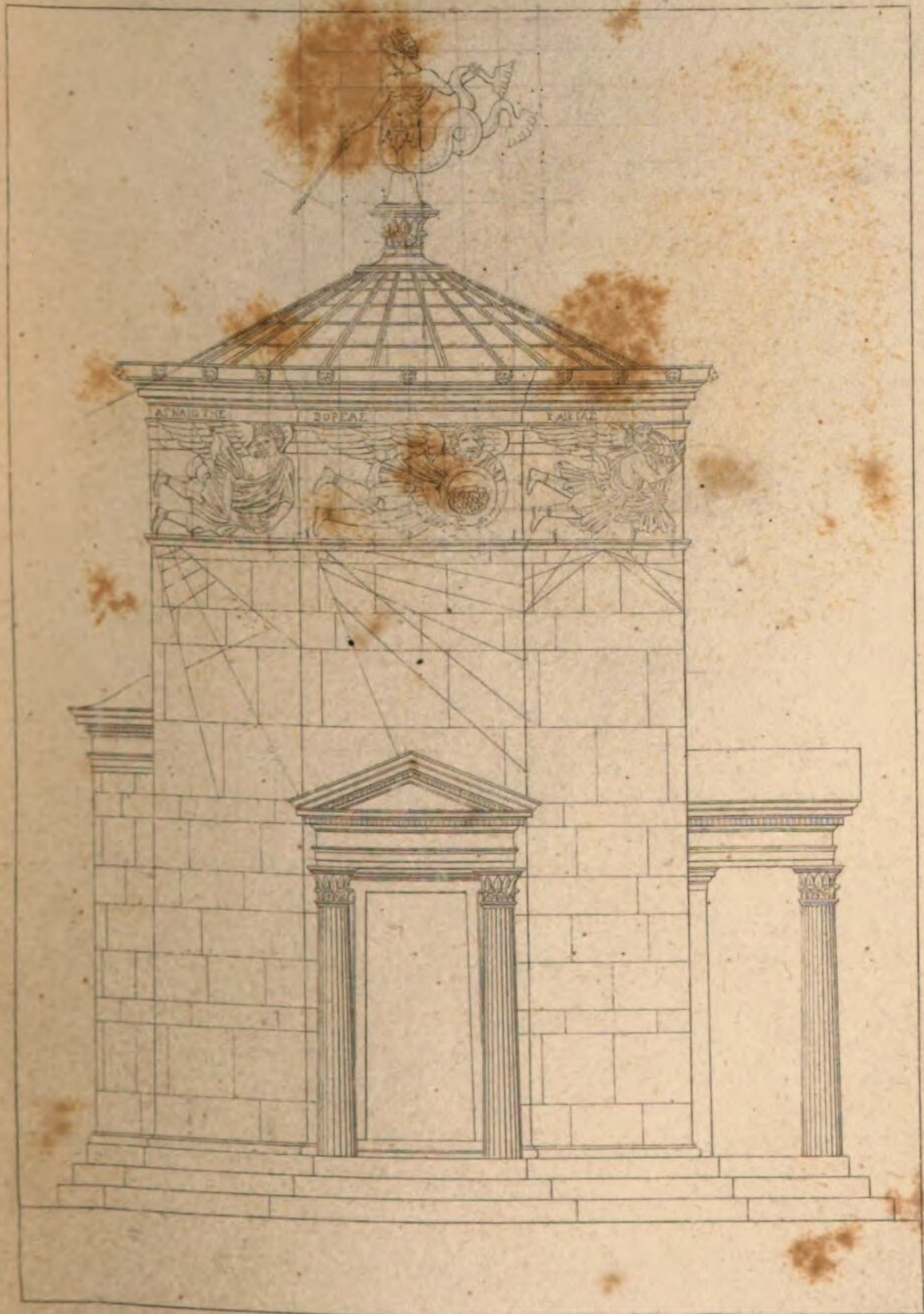
Elevation of the Tower of the Winds.—This restoration has been made on the authority of the existing remains, and of fragments found on the spot. The Triton is from the description of Vitruvius.

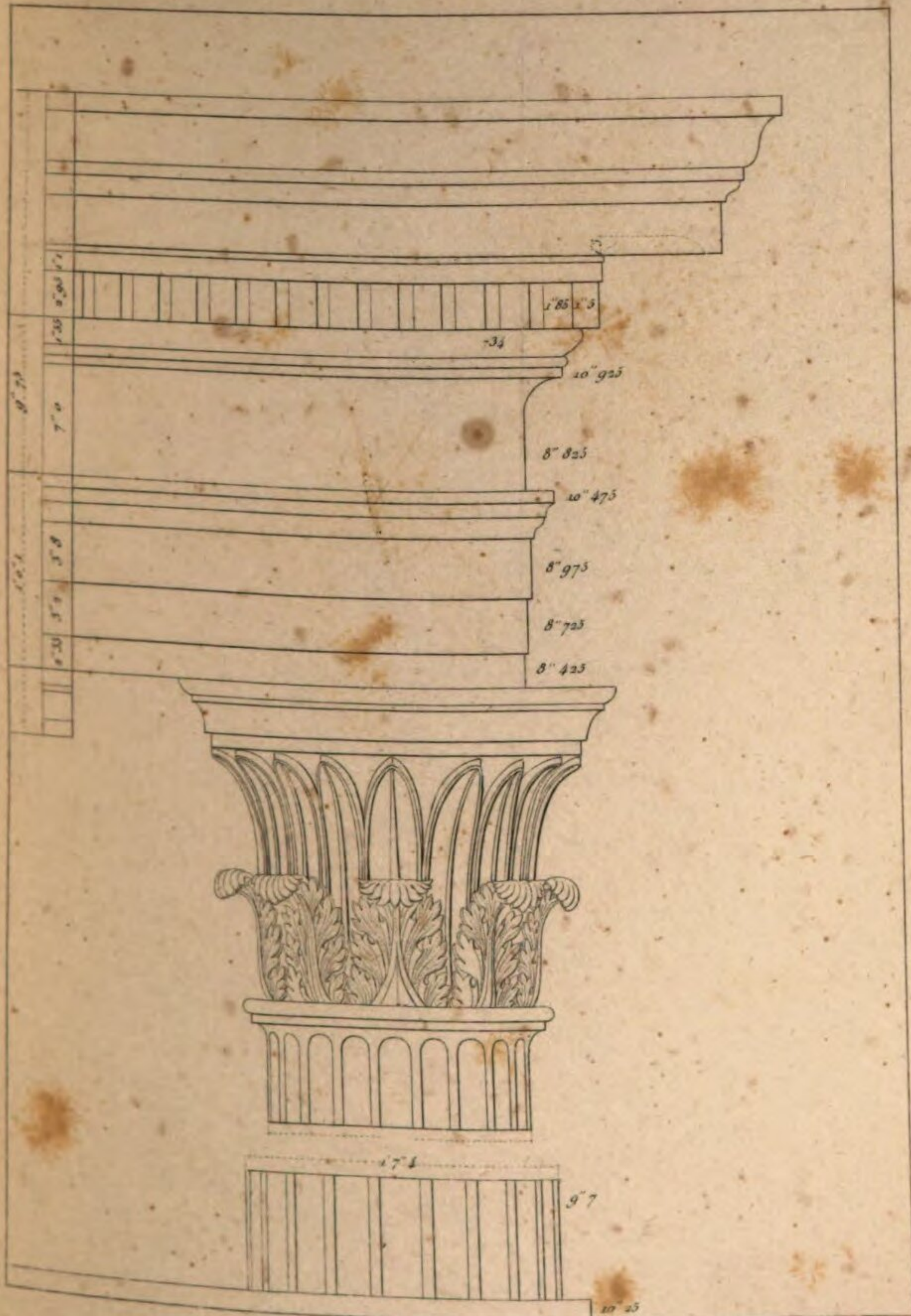
PLATE X.

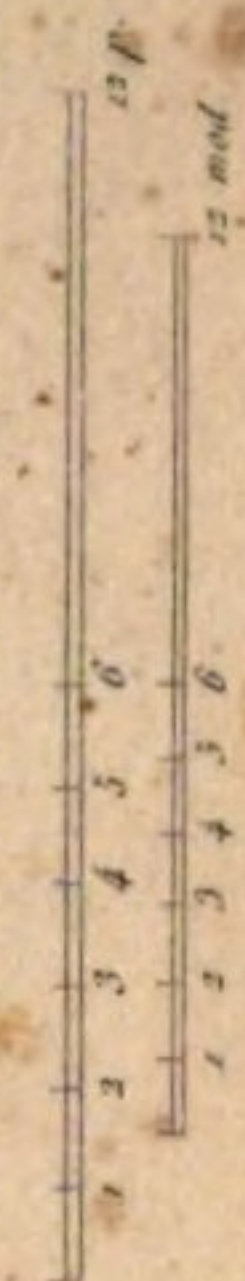
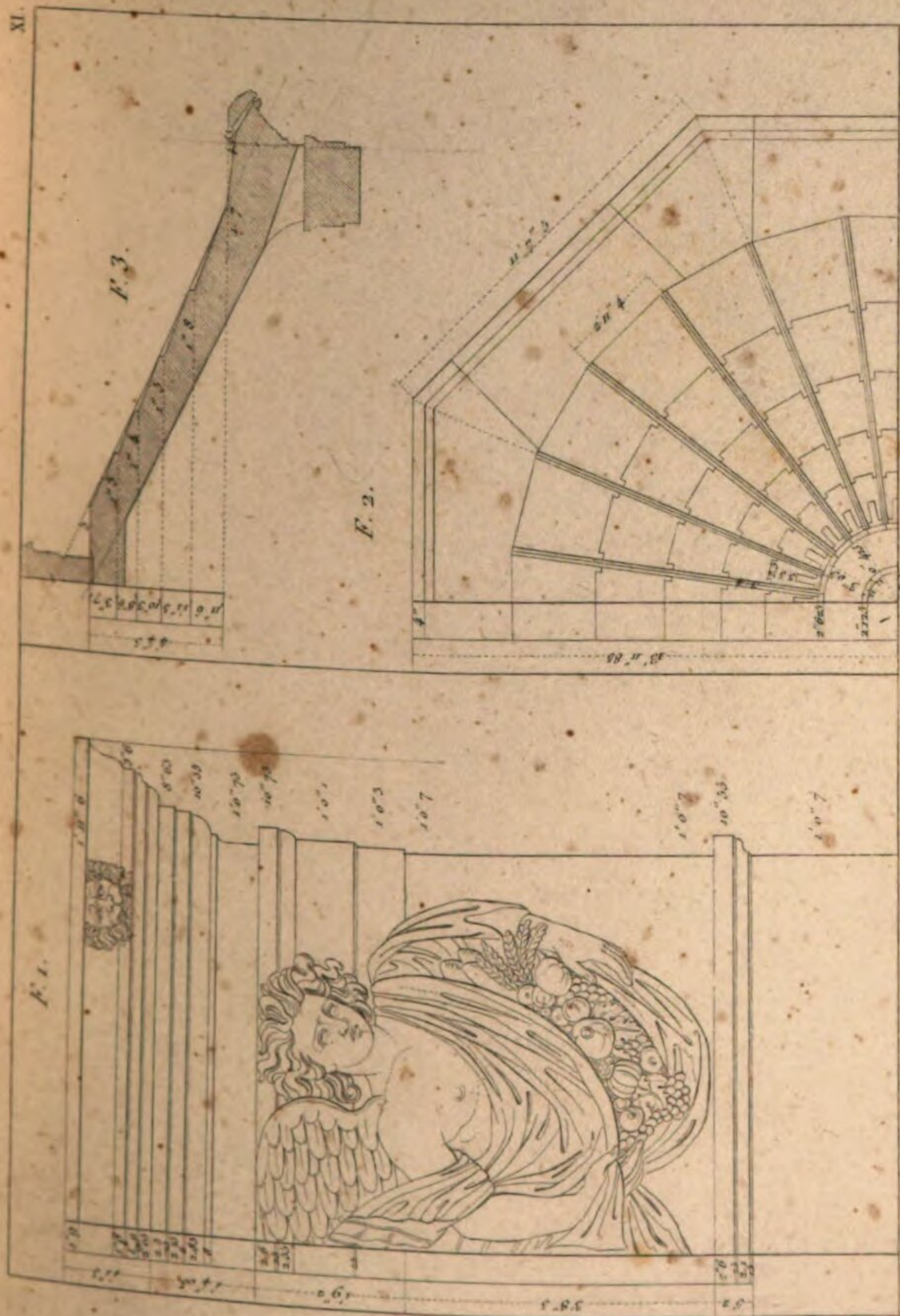
Capital and Entablature of one of the Porticoes.—It should be stated that the columns are much defaced, and that these members are delineated from fragments which, although found on the spot, can only be assigned to their respective places on highly probable grounds.

PLATE XI.

Fig. 1. Profile of the exterior cornice.—The lion's head, which ornaments the cymatium, is per-







forated, and serves as a gutter to carry off the rain-water.

Fig. 2. A fourth part of the roof,—the cavity in the centre, marked A, was probably the socket of the capital, or ornamental base, which supported the Triton.

Fig. 3. Section of half the roof,—the dotted prolongation of the line of the roof, is intended to show how deeply the capital was engaged before this part of the building was damaged.

THE CHORAGIC MONUMENT OF LYSICRATES.

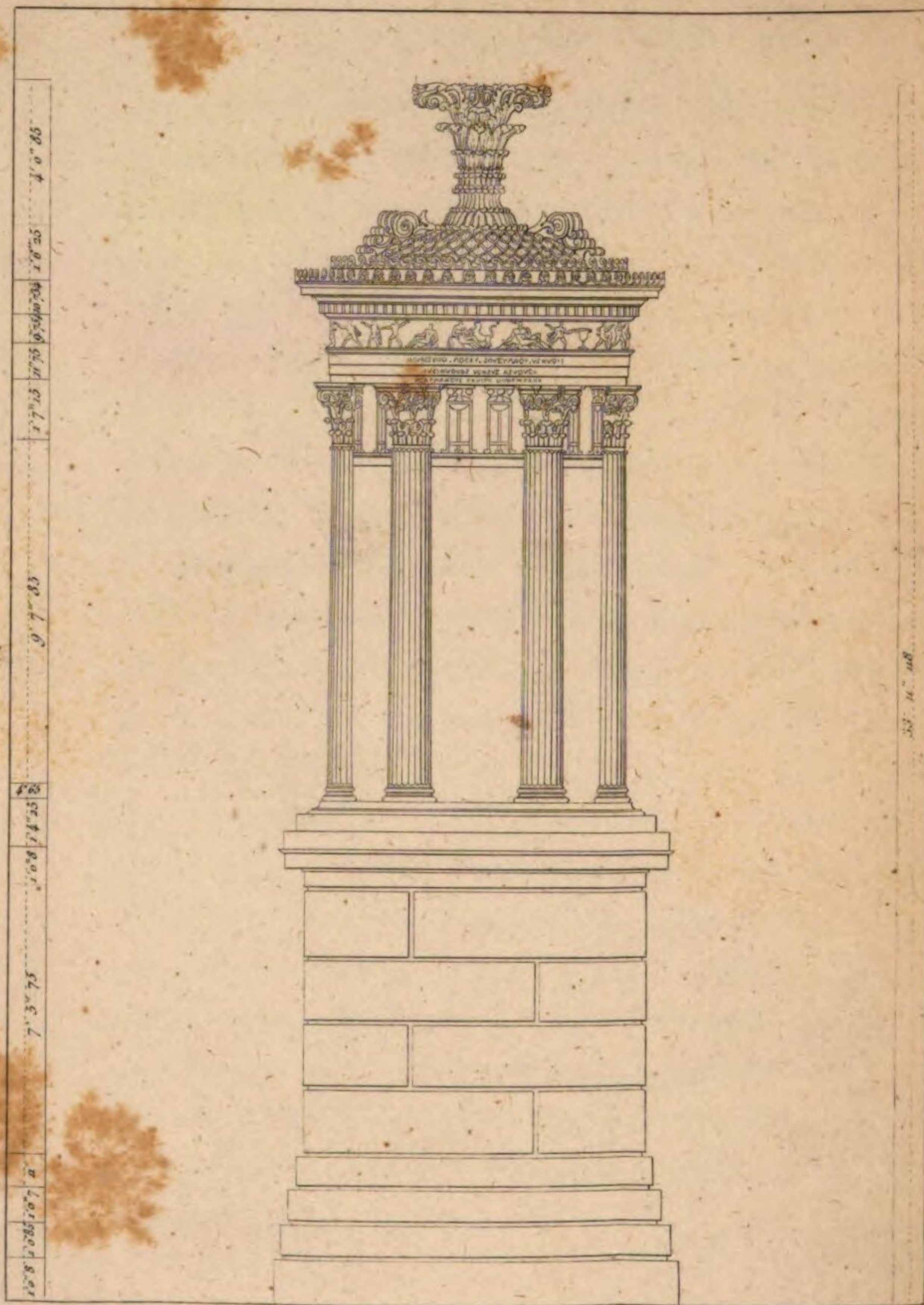
Plates XII. XIII. XIV. XV. XVI. XVII.

THERE was in Athens—we adopt the words of Mr. Wordsworth (*Athens and Attica*) as brief and comprehensive—“a series of temples forming a street. These temples were surmounted by finials which supported the tripods gained by victorious Choragi in the neighbouring theatre of Bacchus, and here dedicated by them to that deity, the patron of dramatic representation. Hence the line formed by these temples was called the Street of Tripods. From the inscriptions engraved on the architraves of these temples, recording the names of the victorious parties, and the year in which the victory was

gained, the dramatic chronicles, or *Didascalix*, were mainly compiled. Thus these small fabrics served the purposes at the same time of fasti, trophies, and temples."

Of these structures this monument must have been one, and surely the most beautiful. Exquisitely wrought, graceful in its proportions, rich in decoration, it only required for its perfection that the material should not disgrace the design and execution. Fortunately this was close at hand: the fine-grained marble of the Pentelic quarries enabled the Athenian architects, not only to produce the happiest effects, but to maintain throughout that faultless elaboration which distinguishes the purest examples of Grecian art. In this edifice, the roof, the base of the colonnade, and the shafts of the columns, are each of one block. The frieze and architrave are also, unitedly, of one piece, and the masses of stone which form the steps of the stylobate, are entire. The whole building consists of a quadrangular basement, supporting a circular temple, crowned with a tholus, or cupola, terminating with an ornament, on which stood the tripod, of which an inscription re-

corded the dedication. As there are peculiarities of construction in this edifice, which deserve distinct specification, we shall give in explanation, the description of Stuart himself, since in all cases of difficulty or complication, the definitions of an actual observer have the best chance of being intelligible. "The colonnade was constructed in the following manner; six equal panels of white marble, placed contiguous to each other on a circular plan, formed a continued cylindrical wall, which of course was divided from top to bottom into six equal parts, by the junctures of the panels. On the whole length of each juncture was cut a semi-circular groove, in which a Corinthian column was fitted with great exactness, and effectually concealed the junctures of the panels. These columns projected somewhat more than half their diameters from the surface of the cylindrical wall, and the wall entirely closed up the intercolumniation. Over this was placed the entablature and the cupola, in neither of which any aperture was made, so that there was no admission to the inside of this monument, and it was quite dark."



58. 0. 17.

100 25

0.5/10.734

20775

1775

58-6-83

63

4180

56. 34. 75.

2

10. 10. 10.

1084	
------	--

33. 14. 118.

2

2

2

1

1

1

12 p.

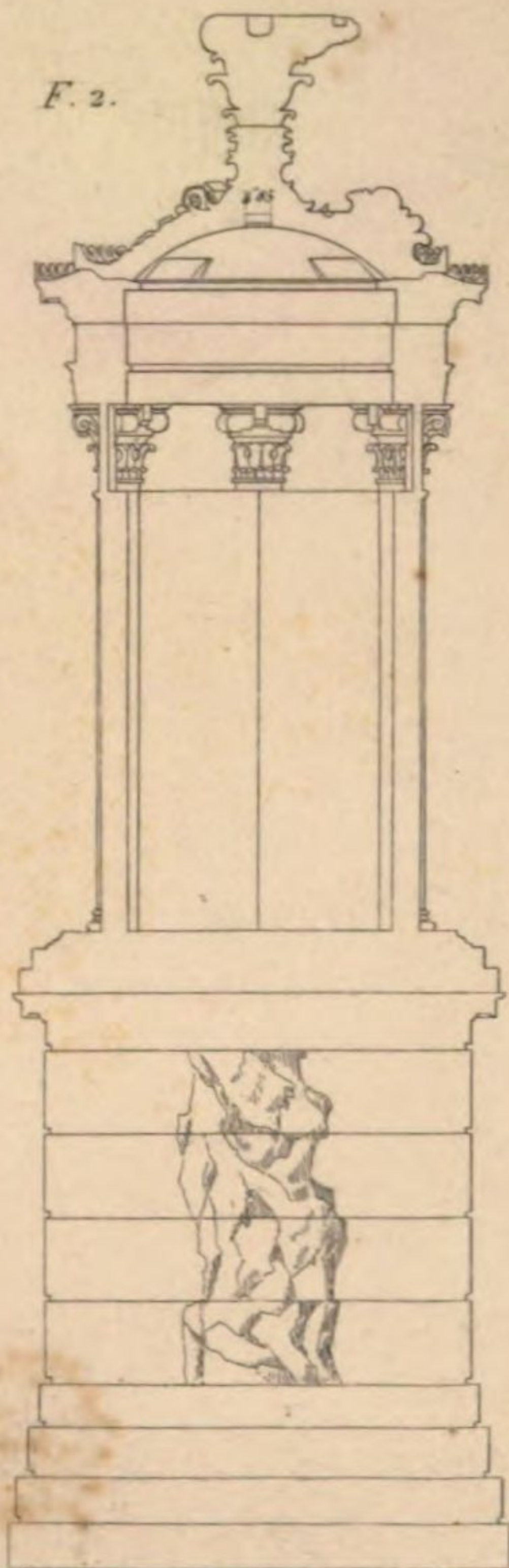
0

42

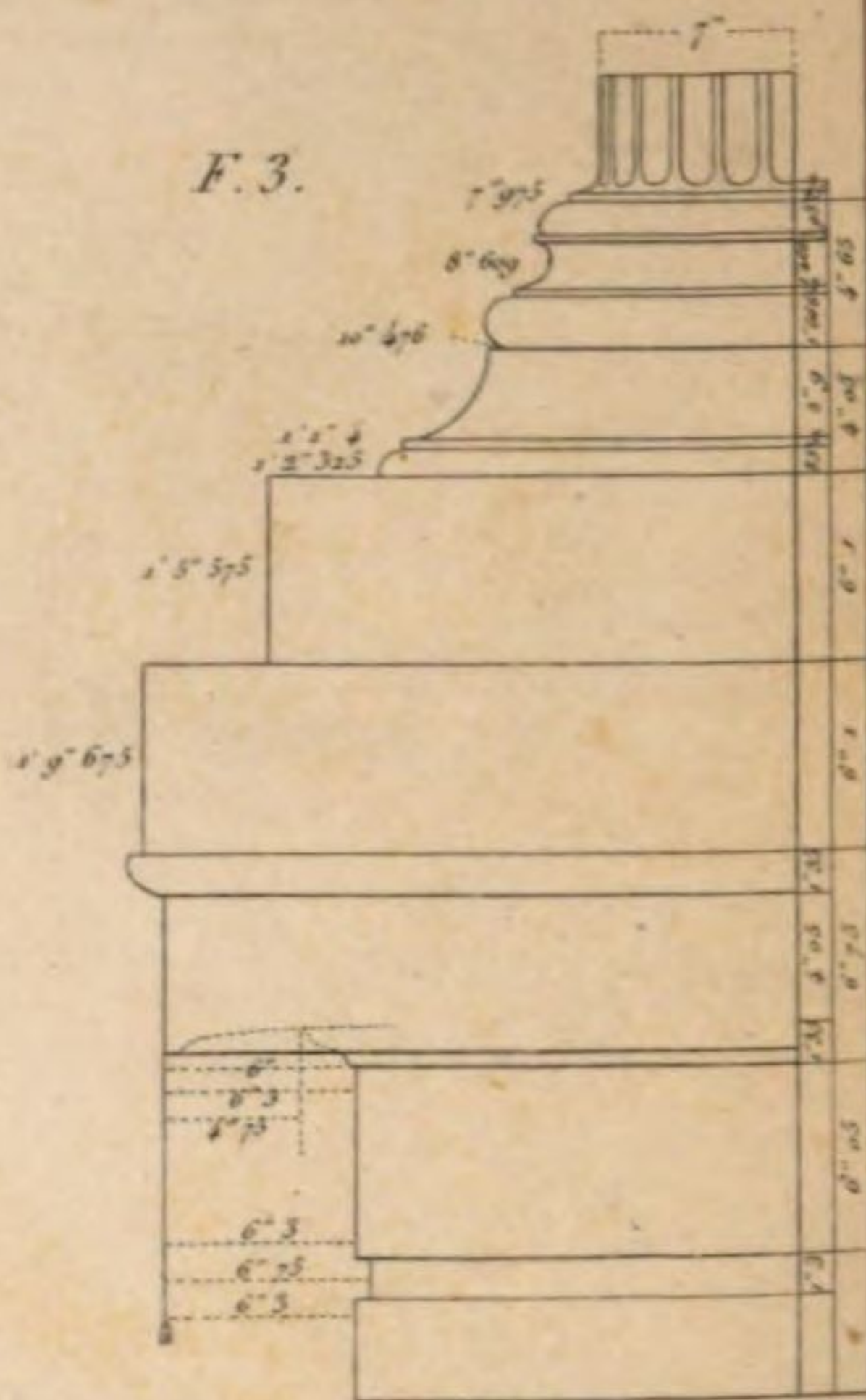
25

24 mmi

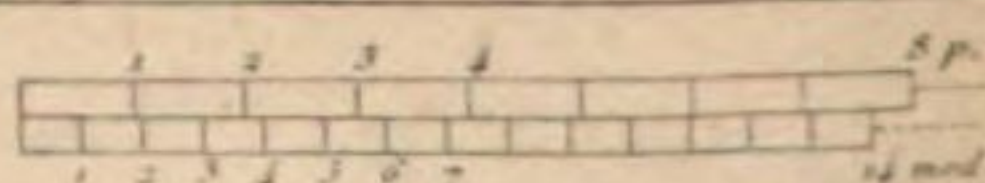
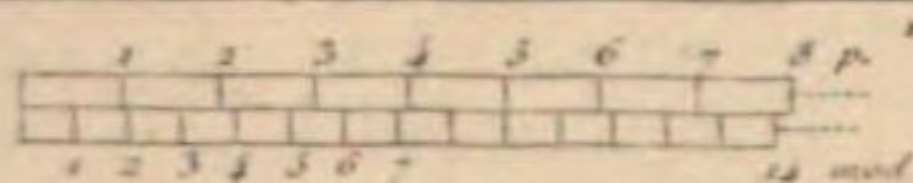
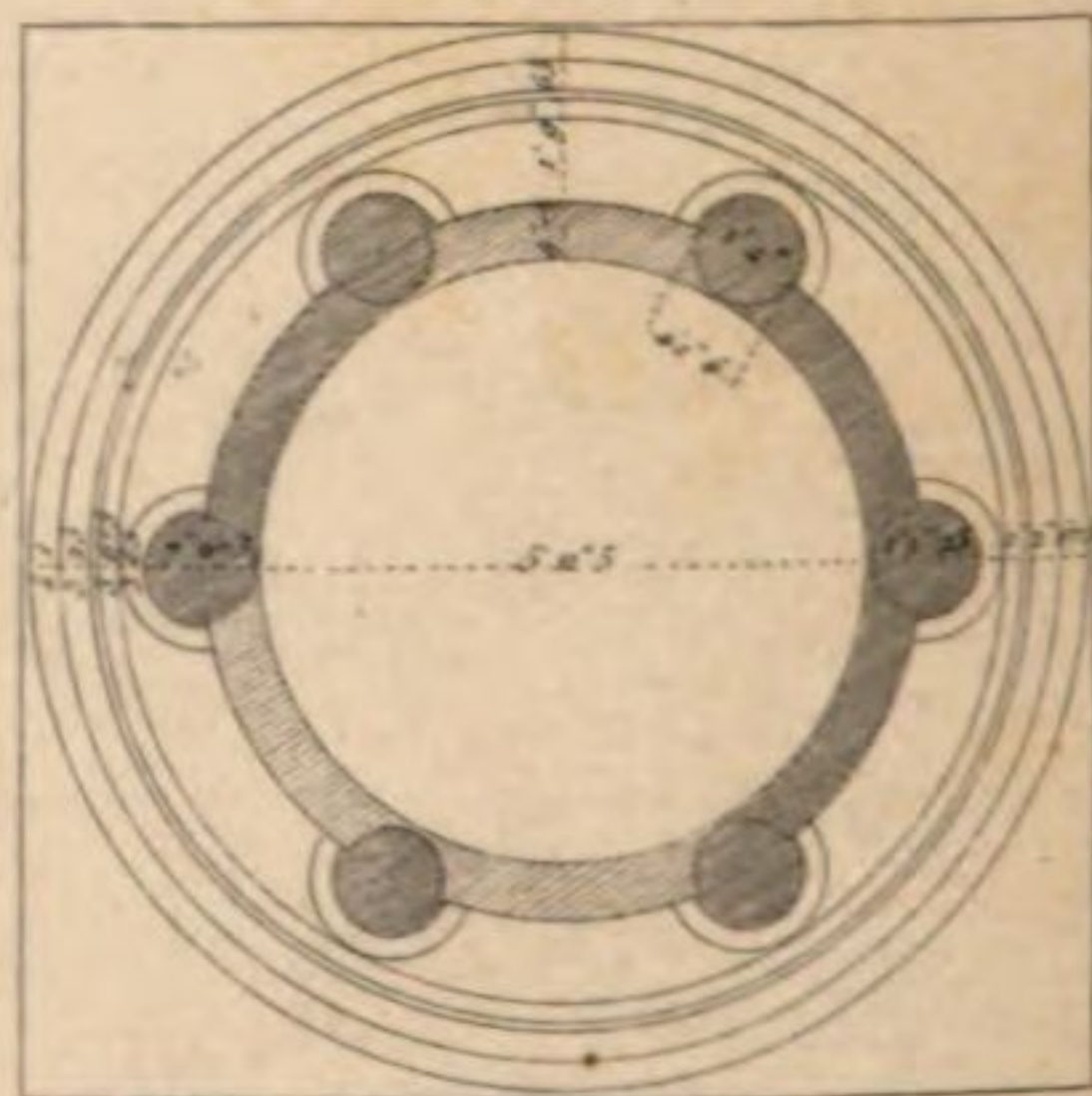
F. 2.



F. 3.



F. 1.



Yet have the ingenious men of Athens been pleased, in modern times at least, to call this dark inclosure the "Lantern of Demosthenes,"—*lucus a non lucendo*—and to suppose that this lantern without light, this six-feet-wide closet without window or entrance, was actually the study of that great statesman.

PLATE XII.

Elevation of the Choragic Monument.—Neither here, nor in the following illustrations, has any thing been restored without authority.

PLATE XIII.

Fig. 1. Plan of the Monument.—The parts more darkly shaded show the existing portions of the edifice, including three panels and the whole of the columns. The columns are fluted only on the exterior half-circle; the inner semi-diameters are less in radius by half an inch.

Fig. 2. Section of the monument.—In the interior, the capitals are only blocked out.

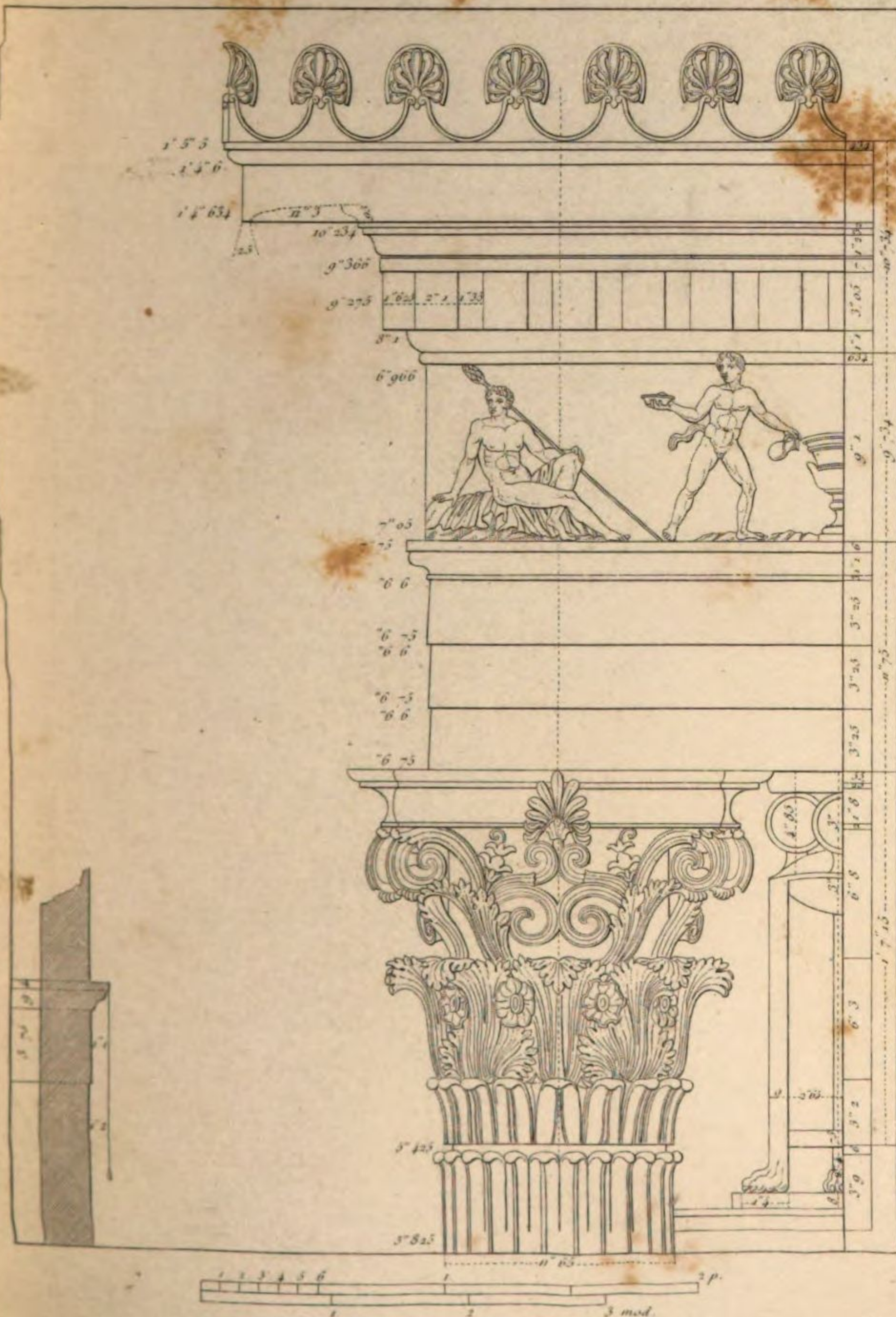
3. Profiles of the base of the columns, and the cornice of the basement.

PLATE XIV.

The Entablature; the exterior face of the capital; and the half of one of the tripods, which are wrought in relief on the upper part of the intercolumniations, immediately below the architrave.—Although none of the capitals were complete, a careful collation enabled Stuart to give the whole with minute accuracy: so scrupulous was he in this respect that, as may be seen in the following plate, he abstained from the restoration of a fragment of foliage, not having been able to trace with entire exactness the original form. The annular channel between the shaft and the capital, is supposed to have contained an astragal, or collarino, of bronze. The small figure on the left represents the profile of the fascia and moulding, below the tripods.

PLATE XV.

Fig. 1. The 'flower,' or crowning ornament, on the top of the tholus.—The letter A, at the side, refers to an arrangement of foliage so much injured as to baffle all attempts at restoration.



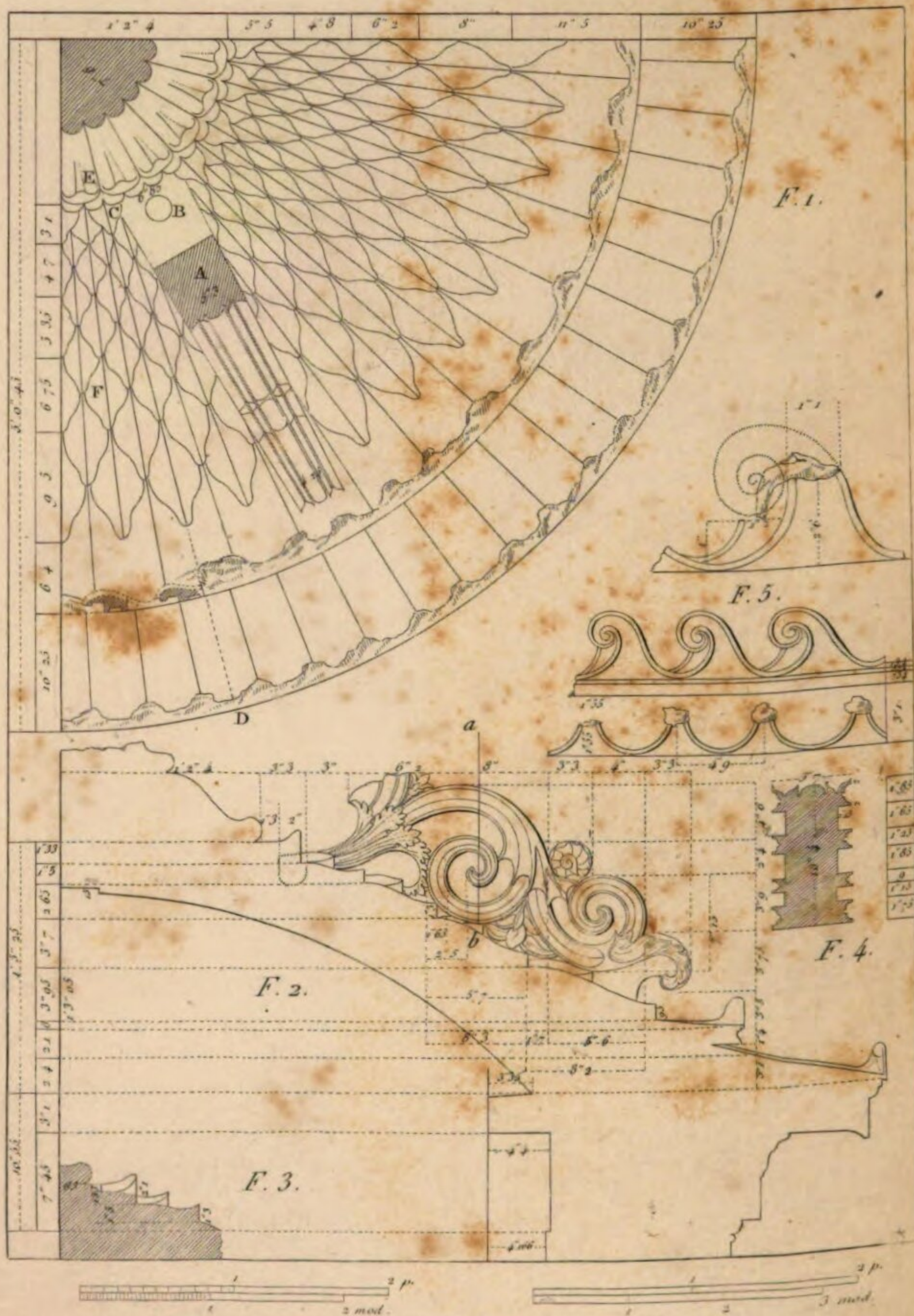


Fig. 2. Plan of the upper surface of the 'flower.'
—A, A, A, cavities formed to retain the feet of the tripod. B, socket of the central support of the tripod.

Fig. 3. L, perpendicular section of so much of the upper part of the flower, as may serve to show the depth of the cavities at A and B, in the preceding figure.

PLATE XVI.

Fig. 1. A fourth part of the upper surface of the Roof.—This beautiful exterior is worked with great delicacy in the form of a sort of thatch of laurel leaves, surrounded by an ornamental edge, usually termed a Vitruvian scroll. A, one of the three helices, caulicoli, or scrolls, which form the triple division of the roof. B, a cavity which probably held some bronze ornament.

Fig. 2. Section on the line C D, of fig. 1.

Fig. 3. Partial section of the cupola on the line E F, showing the arrangement of the leaves.

Fig. 4. Section of the helix, or scroll, marked A, in fig. 1. This section is on the line *a b*, fig. 2.

Fig. 5. Examples of the Vitruvian scroll, which surrounds the tholus; and of the antefixæ, which ornament the cornice.

PLATE XVII.

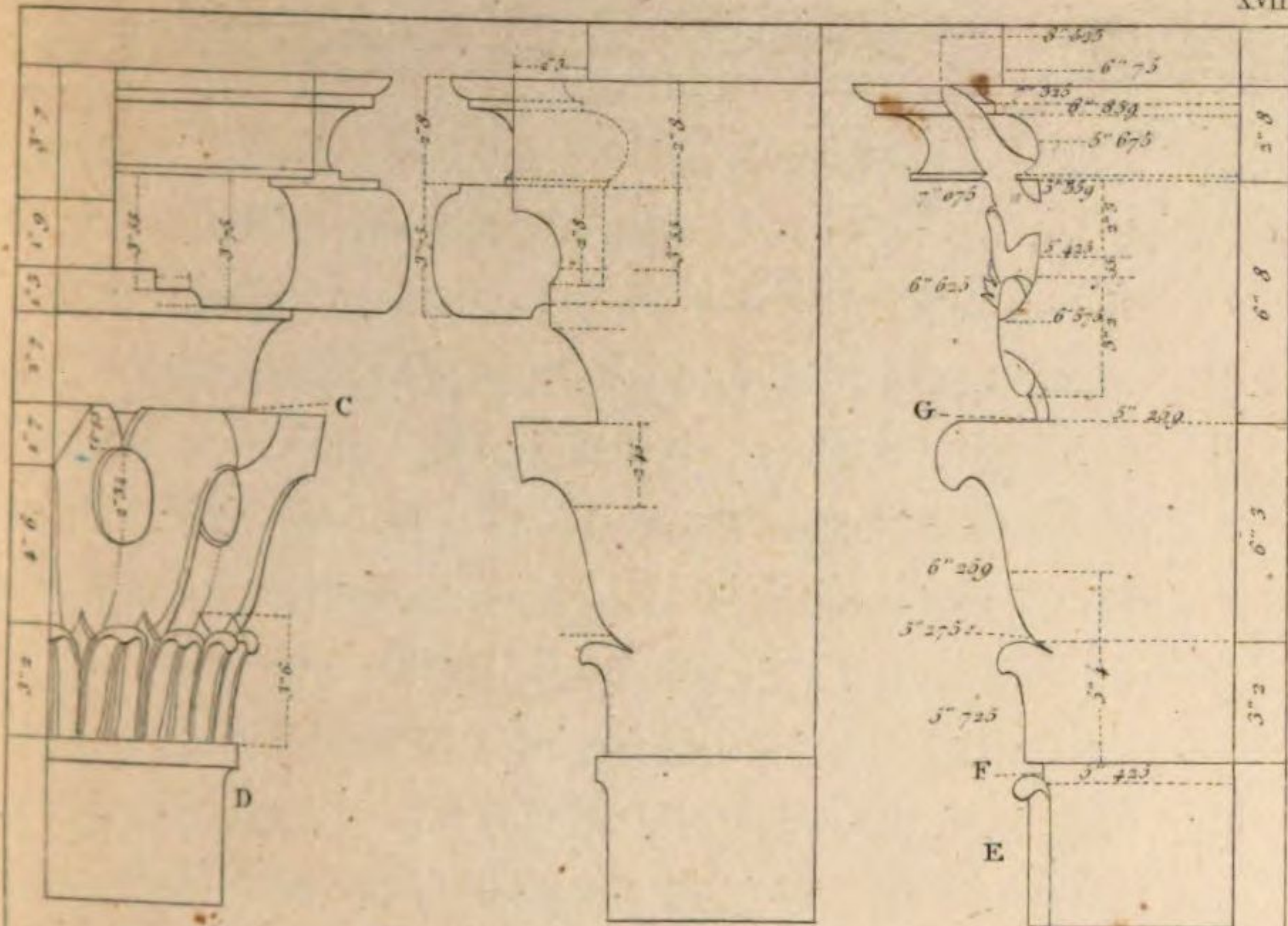
Fig. 1. Plan of the Capital.—The segments C D, represent the interior half. The letters E, F, G, H, refer to the outer division. C is an horizontal section at the line indicated by the same letter, fig. 2. D, a similar section at D of the same figure. E, F, G, exhibit different plans, expressing sections marked by corresponding letters attached to fig. 4.

Fig. 2. Elevation of half the internal unfinished face of the capital.

Fig. 3. Vertical section through the axis of the unfinished inner half.

Fig. 4. Vertical section through the centre of the finished exterior half.

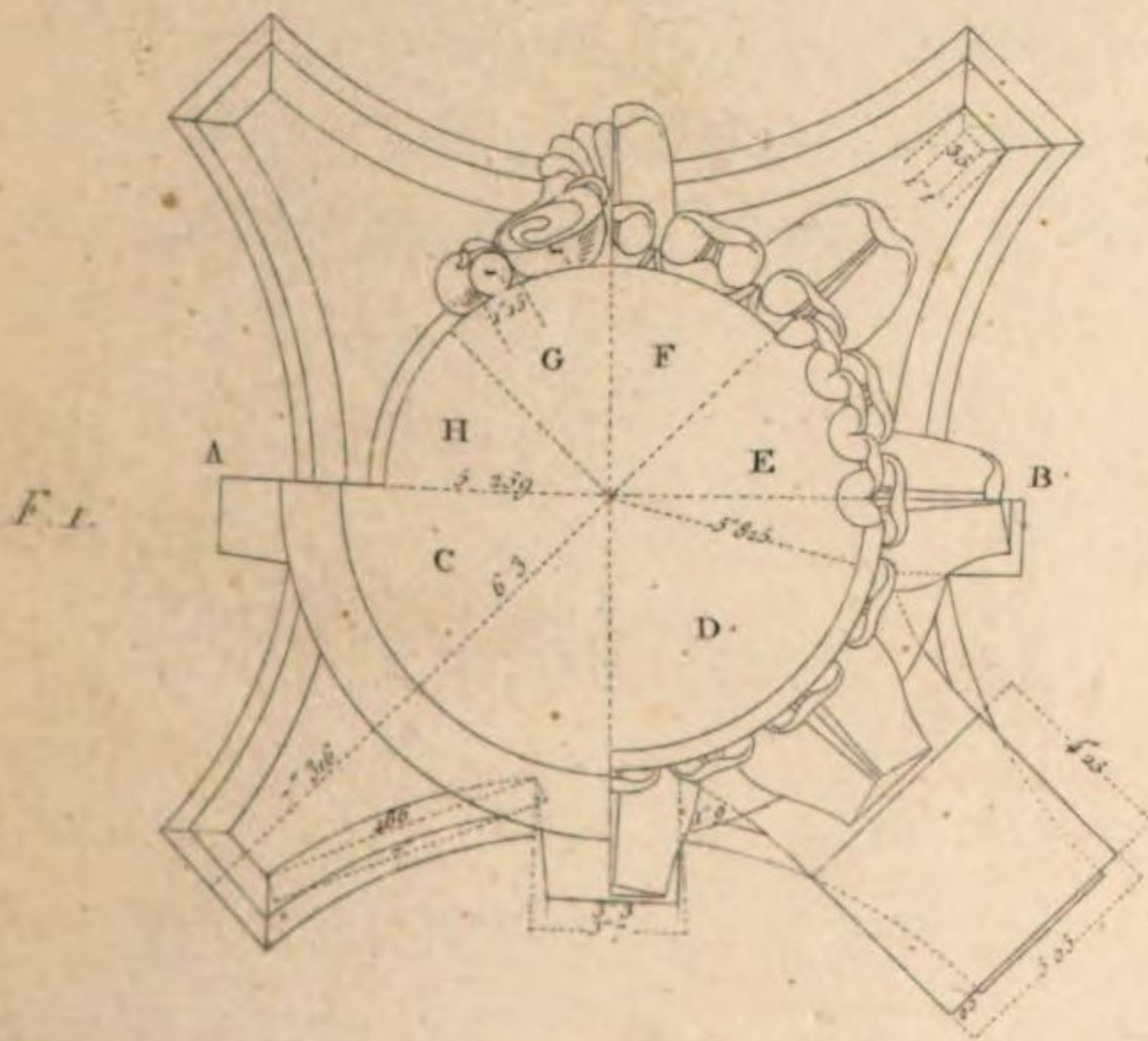
The frieze is ornamented by figures, of which a specimen is given in Plate XIV. representing the punishment of the Tyrrhenian pirates by command of Bacchus. Nothing can be more spirited than the



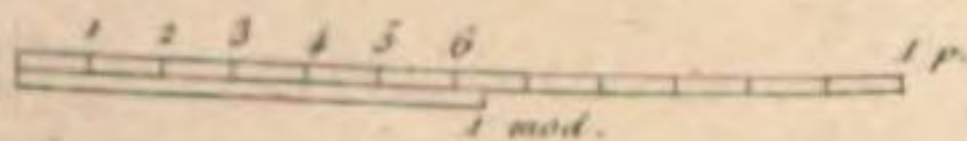
F. 2.

F. 3.

F. 4.



F. 1.



execution of these groupés, nor more expressive than the way in which the story is told.

The beautiful modification of the Corinthian capital, which distinguishes this monument, has been supposed to be the earliest known example of that order. This, however, is in some degree doubtful; though there can be no question of its great antiquity.

The profusion with which embellishment was lavished on this beautiful structure, is nowhere more remarkable than in the highly ornamented junction of the shaft with the capital. Instead of the common termination of the fluting, it is finished off into a sort of leaf; while the interval between the annular channel and the proper commencement of the capital, is filled up with a circlet of simple but graceful foliage.

PANTHEON OF HADRIAN.

Plates XVIII. XIX. XX. XXI. XXII.

THIS wreck of a magnificent structure, passed among the modern Athenians as the palace either of Pericles or of Themistocles, a guess only resorted to in the utter ignorance of genuine tradition and architectural appropriation. Wheler and Spon supposed these ruins to have belonged to the temple of Jupiter Olympius; an obvious error, since the ascertained remains of that gorgeous edifice occupy a different locality. Stuart, by an exceedingly ingenious deduction, made it appear highly probable that the Poikile Stoa, or painted portico, occupied this site; and he accounted for certain incongruities in the architecture by the supposition that extensive repairs had interfered with the original design. Dodwell

adopted the same opinion. Dr. E. D. Clarke thought that these remains might have belonged to the Old Forum of the Inner Cerameicus. Mr. Wilkins appears to have been the first to suggest that on this extensive platform stood the *Hieron*, or 'Sanctuary common to all the Gods,' built by the orders of Hadrian; and this opinion has the sanction of the late Sir William Gell. The most complete exposition, however, of the facts connected with this difficult inquiry, is to be found in the notes appended by Mr. Kinnaird to the second edition of Stuart and Revett's great work; and it seems to be there fairly shewn, from the language—though not quite free from obscurity—of Pausanias, and from the results of recent examination, that these shattered walls and broken columns formed part, as maintained by Wilkins and Gell, of the splendid Pantheon of Hadrian.

These ruins were, to cite the description of Mr. Wilkins, (*Atheniensia*) "the peribolus of a sacred building. The walls next the street are adorned with Corinthian columns advanced before them: in the centre is a portico of four columns, through which the area within is approached. The line of the walls

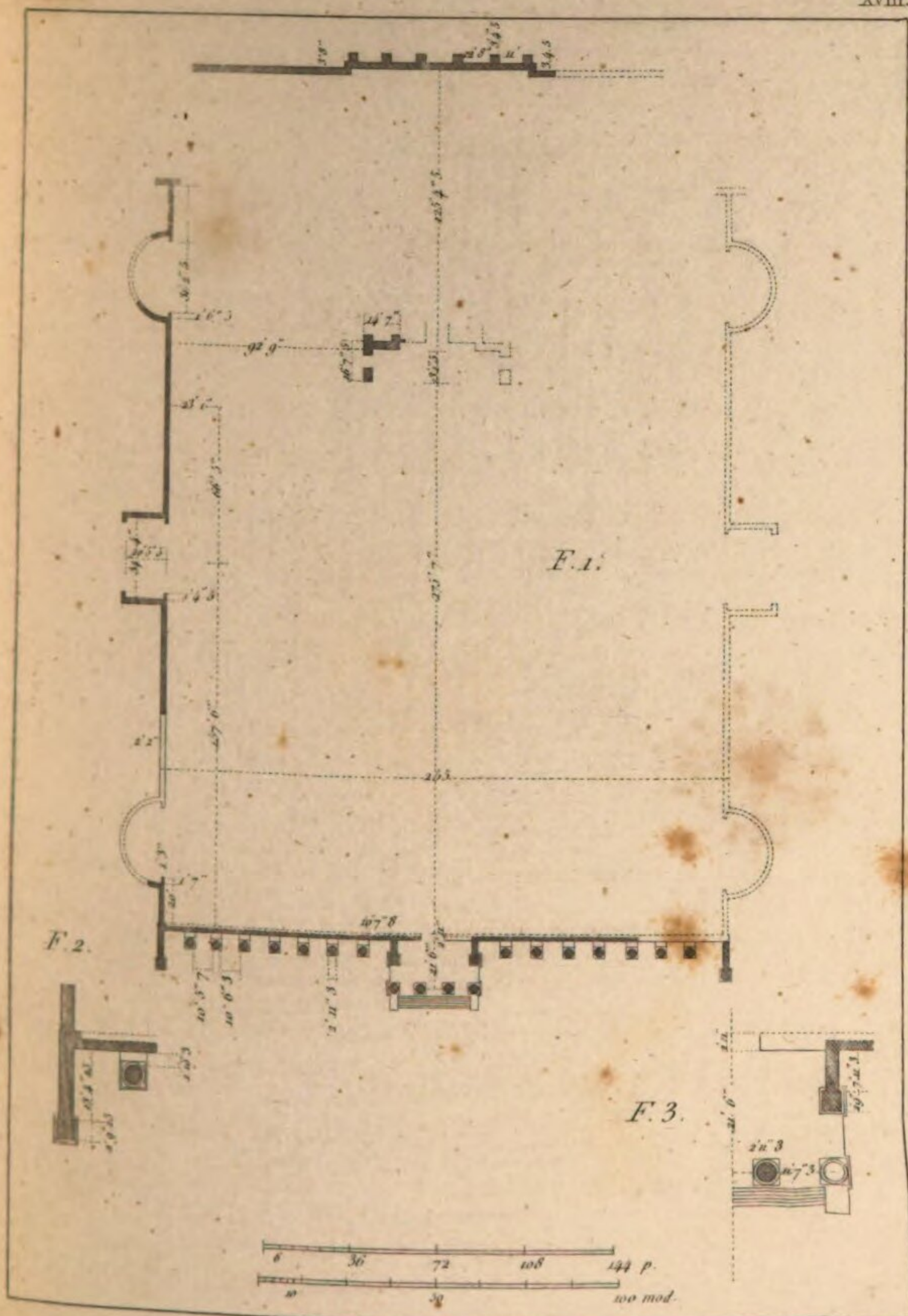
is interrupted by several projections forming cellæ, or chapels, some circular, and some rectangular. Around the walls within was a cloister, or portico, formed by a continued row of columns twenty-three feet distant from them."

This structure, however, with all its richness, is characterised by the degraded taste of the Roman architecture. The proportions depart from those of the pure Greek models: the columns are raised on pedestals: the details of the Corinthian architrave are altered for the worse: and that unerring sign of degraded taste, the broken entablature, everywhere prevails.

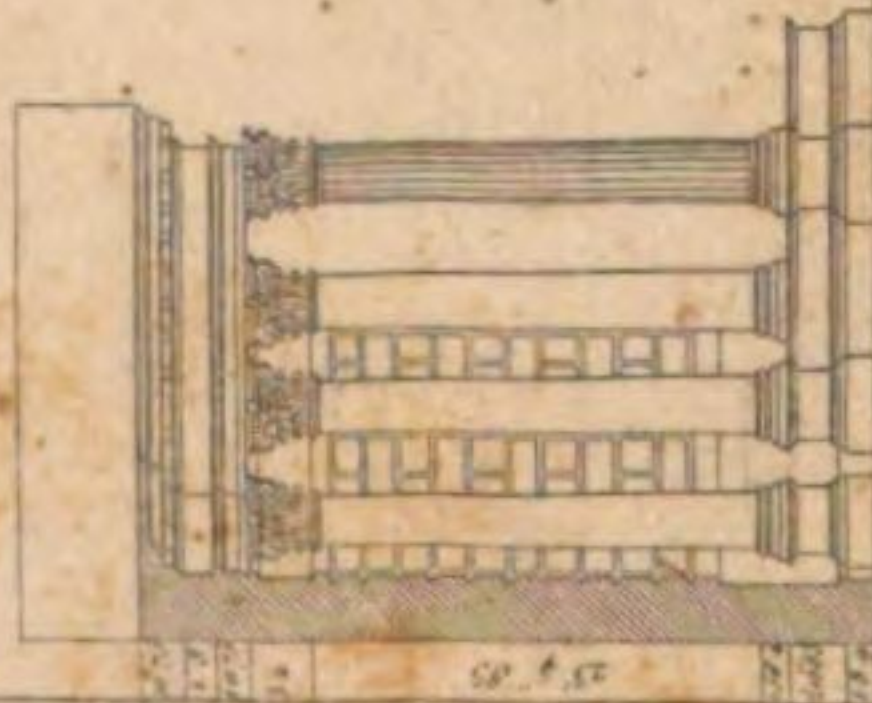
PLATE XVIII.

Fig. 1. Plan of the Pantheon. — The parts still remaining are shaded; the restorations are merely traced. The walls indicated in the centre, mark ancient foundations, on which has been built a church dedicated to the Panaghia.

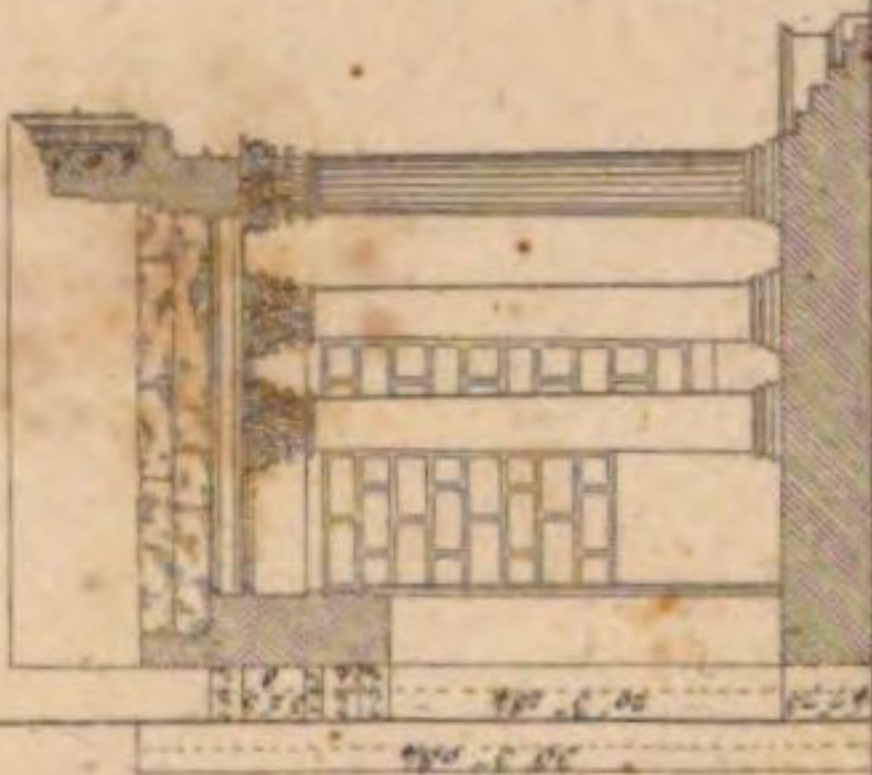
Fig. 3 and 4. Parts of the front, drawn to a larger scale, to shew more accurately the construction of the side walls.



F. 2.



F. 3.



F. 4.

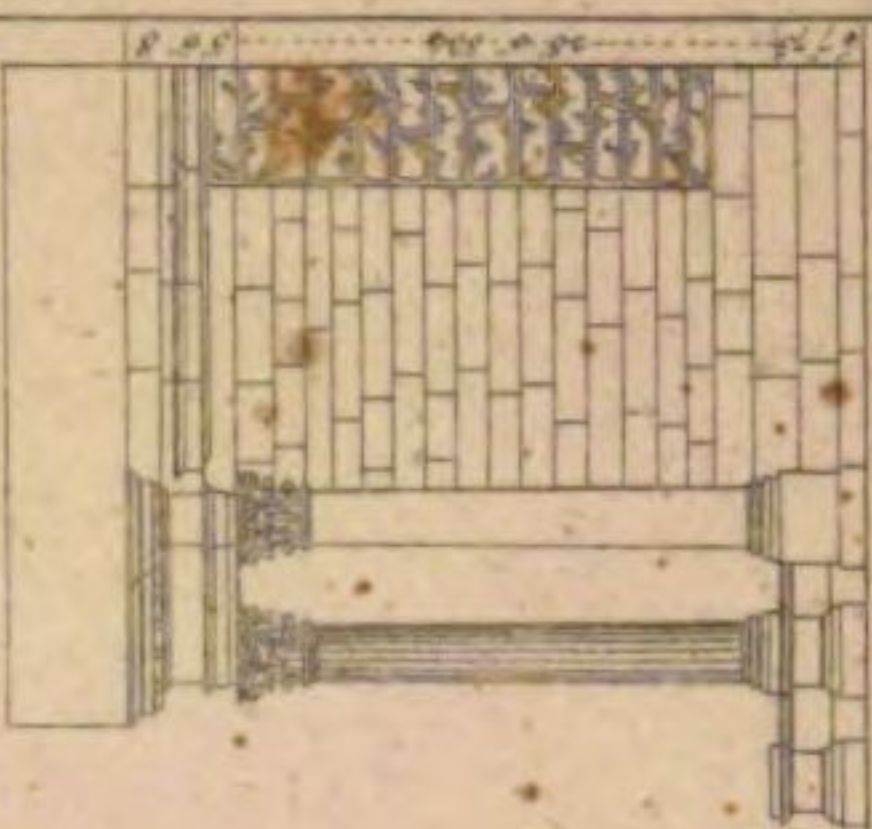
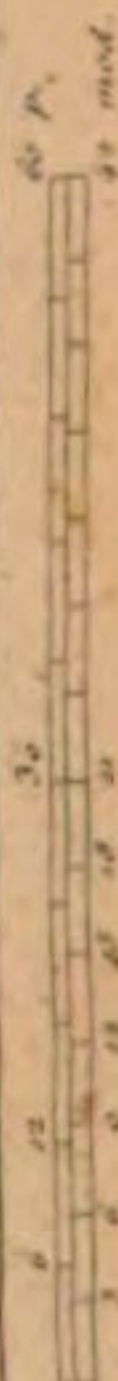
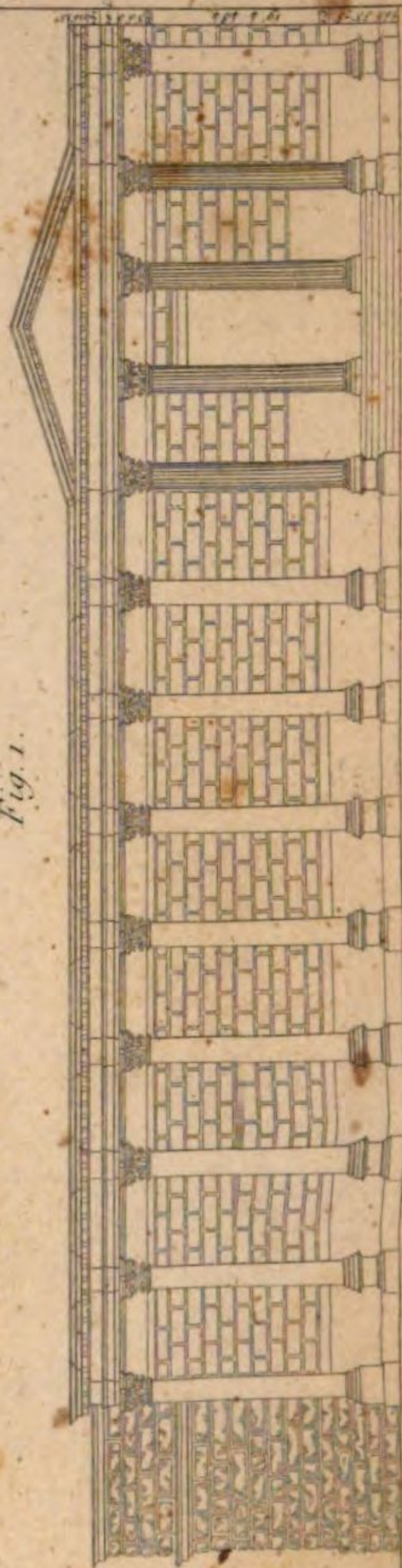


Fig. 1.



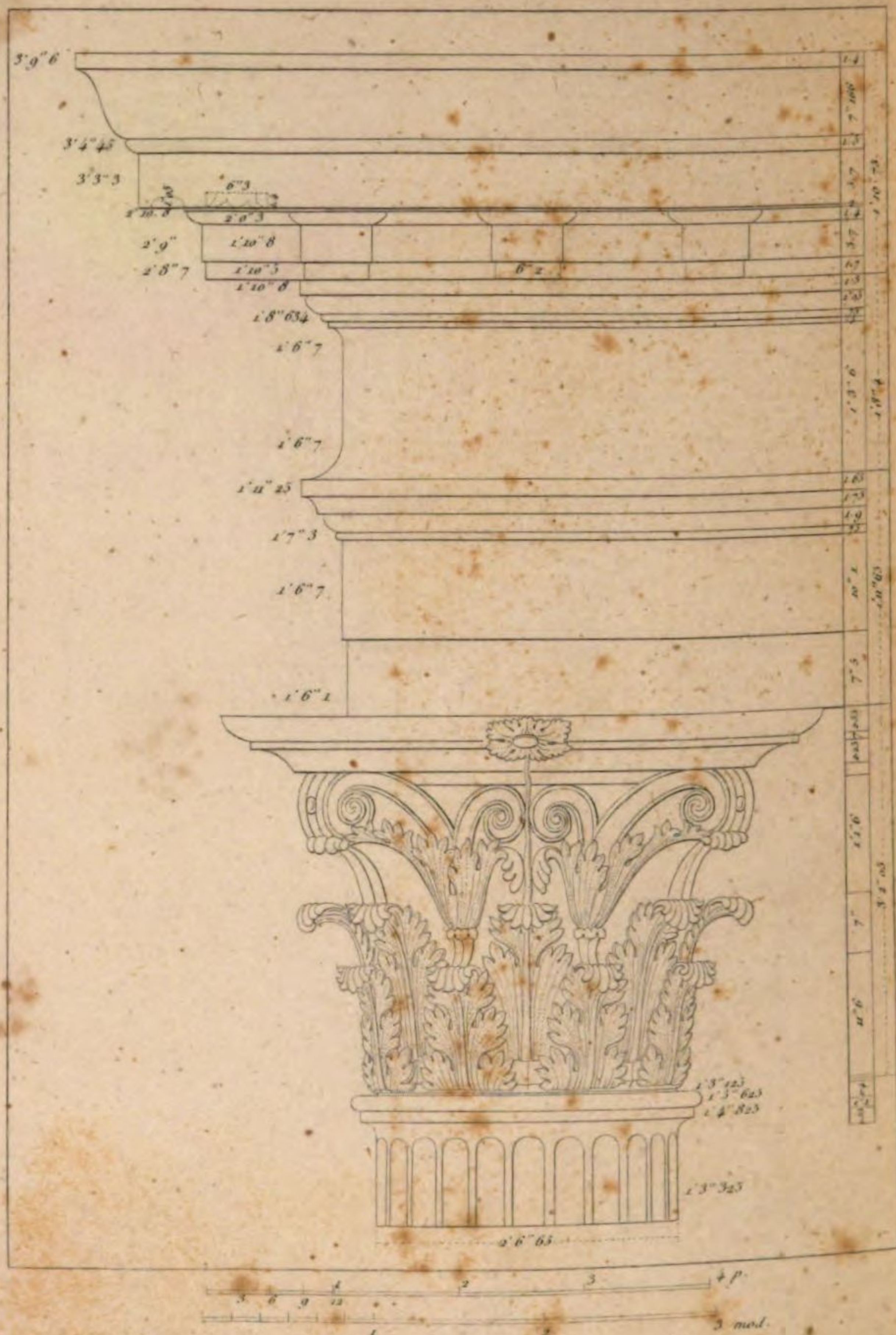


PLATE XIX.

Fig. 1. Half of the general elevation, exhibiting the portal and one division of the front.—At the termination on the left hand may be seen one of the circular projections, *exhedræ*, *cellæ*, or chapels, by each of which names they have been designated, as one or other theory prevailed. Nearly the whole of this restoration is sanctioned by existing masses, or fragments. It deserves notice that the abacus of the capital is continued throughout beneath the architrave.

Fig. 2. Section of the front wall, showing the profile of the portal, and of the southern pteroma, with one of the columns which stand between the portal and the northern pteroma.

Fig. 3. Section of the portal, and of the entrance before which it stands.—The interior varies from the exterior architrave.

Fig. 4. Part of the external face of a lateral wall.

PLATE XX.

Capital and entablature of the columns of the

front.—The angle of the abacus is acute, like that of the Temple of Vesta, at Rome.

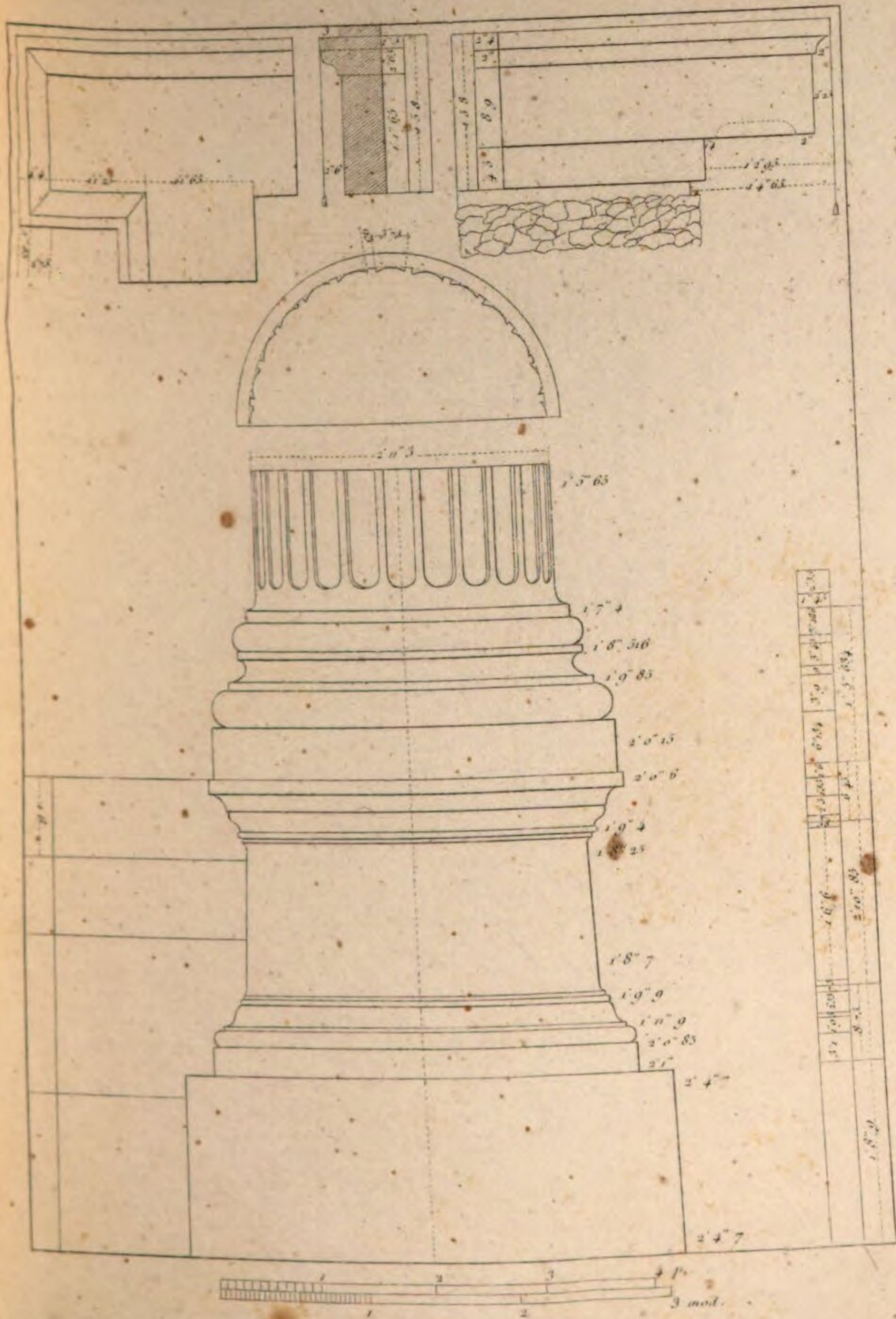
PLATE XXI.

Profiles of the base and pediment of the columns.

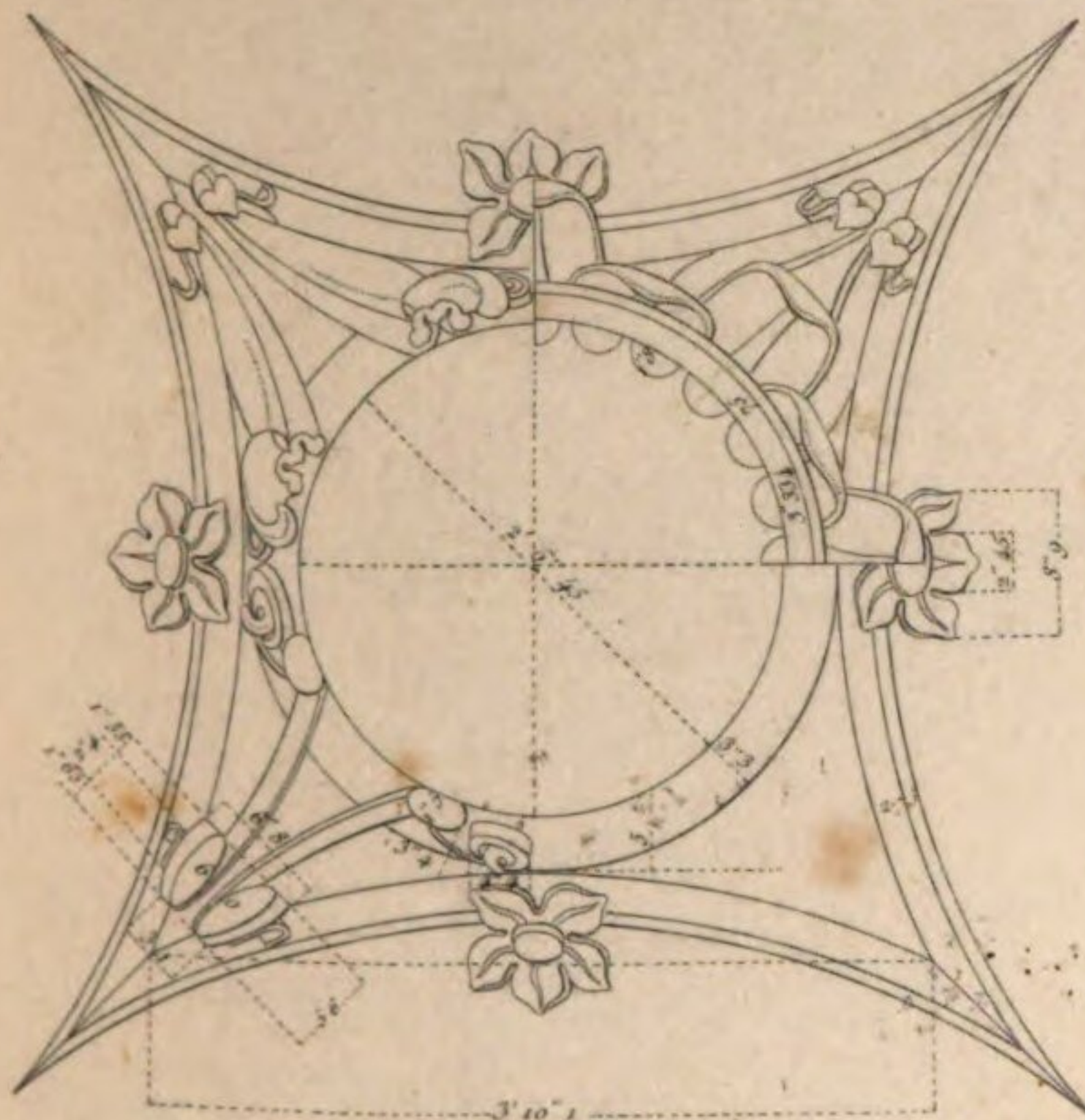
PLATE XXII.

Fig. 1. Plan of the capital.

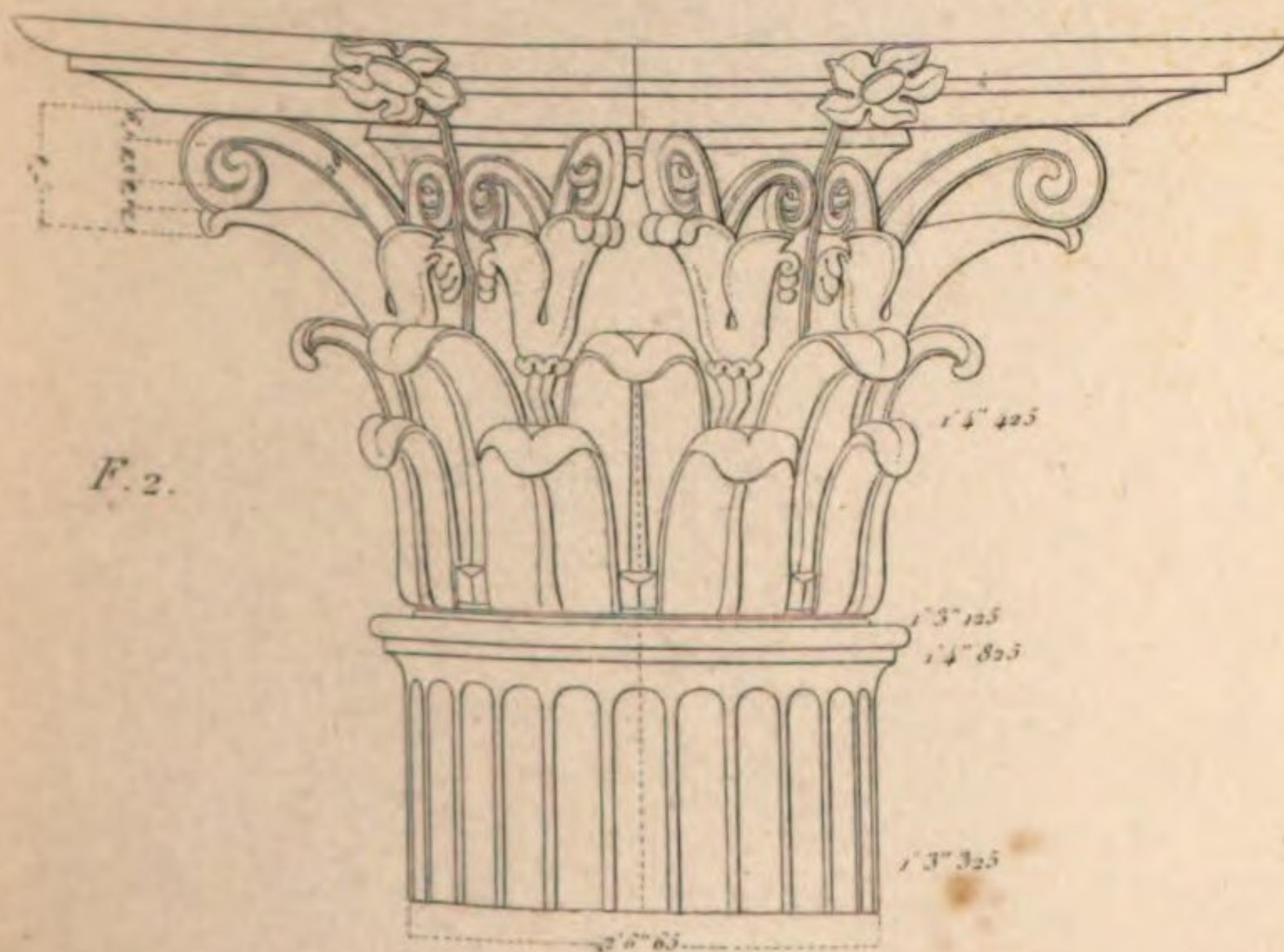
Fig. 2. Angular view of the capital.



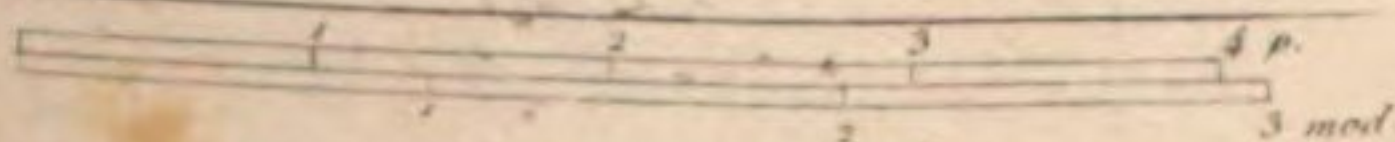
F. 1.



F. 2.



2 33
2 25
6 1
7 5
7
11 9
1 63
1 1
1 33



THE PARTHENON.

Plates XXIII. XXIV. XXV. XXVI. XXVII. XXVIII.

“THE Temple of Minerva Parthenos,” says Sir William Gell, “is on the right, after passing the Propylæa, and is, without exception, the most magnificent ruin in the world, both for execution and design. Though an entire museum has been transported to England from the spoils of this temple, it still remains without a rival.” Of this glorious edifice, built under the auspices of Pericles, Phidias was the designer; Callicrates and Ictinus were the architects.

Respecting the arrangement of this marvellous structure, in its original state, there exists, even among those best qualified to judge, considerable difference of opinion. It seems to be agreed that

Stuart relied too much upon the authority of Wheler and Spon, who, indeed, saw it when in a condition of much greater completeness than it exhibited at the date of his visit, but with many inferior advantages in point of architectural science. Subsequently to the investigations of Stuart and Revett, these majestic ruins have been subjected to strict examination by individuals from whose decision there can be no appeal, and among these Mr. Cockerell stands eminently distinguished. Colonel Leake, in his "Topography of Athens," expressly refers to this gentleman as an ultimate authority in cases of doubt; and since the statements of the Colonel have thus the double sanction of his personal observation, and the results of Mr. C.'s more recent and minute exploration, they shall be given in his own words:—

“The Parthenon, or great Temple of Minerva, stood upon the highest platform of the Acropolis, which was so far elevated above its western entrance, that the pavement of the peristyle of the Parthenon was upon the same level as the capitals of the columns of the eastern portico of the Propylæa. The Parthenon was constructed entirely of white marble

from Mount Pentelicum. It consisted of a cell, surrounded with a peristyle, which had eight Doric columns in the fronts, and seventeen in the sides. These forty-six columns were six feet two inches in diameter at the base, and thirty-four feet in height, standing upon a pavement, to which there was an ascent of three steps. The total height of the temple above its platform was about sixty-five feet. Within the peristyle, at either end, there was an interior range of six columns, of five feet and a half in diameter, standing before the end of the cell, and forming a vestibule to its door; there was an ascent of two steps into these vestibules from the peristyle. The cell, which was sixty-two feet and a half broad within, was divided into two unequal chambers, of which the western was forty-three feet ten inches long, and the eastern ninety-eight feet seven inches. The ceiling of the former was supported by four columns, of about four feet in diameter, and that of the latter by sixteen columns, of about three feet. It is not known of what order were the interior columns of either chamber. Those of the western having been thirty-six feet in height, their propor-

tion must have been nearly the same as that of the Ionic columns of the vestibule of the Propylæa; whence it seems highly probable that the same order was used in the interior of both these contemporary buildings. In the eastern chamber of the Parthenon the smallness of the diameter of the columns leaves little doubt that there was an upper range, as in the temples of Pæstum and Ægina."

It is a most unfortunate circumstance that Pausanias, the main authority for all that relates to the great monuments of Grecian art, completely deserts the inquirer at this important point. He despatches the Parthenon in brief and insignificant phrase, so far as the building and its peculiarities are concerned, while he describes, in considerable detail, the parts which are merely ornamental, and without necessary connexion with the architectural forms. Hence the yet unsettled questions respecting the Naos and its covering. Stuart inferred, from various circumstances, that the temple was hypæthral, "that is, with two interior ranges of columns dividing the cella into three aisles; of these, the two next the walls alone were roofed, and that in the centre ex-

posed to the heavens." On the contrary, Mr. Wilkins, whose words we have adopted in the brief explanation just given, contends that there are no adequate grounds for Stuart's inference. Colonel Leake again, apparently supported by the investigations of Mr. Cockerell, inclines to the former opinion, which is also supported by the recent editor of "The Antiquities of Athens." The plates in the present work are in accordance with the hypothesis which classes the Parthenon among hypæthral temples.

The decorations of this sumptuous edifice were of the richest and most perfect design and execution. Both pediments were charged with sculpture of unrivalled excellence: the metopes of the exterior entablature exhibited a succession of ninety-two groupes in high relief: and the frieze, which surrounded the cell and vestibules, was adorned in its entire length of more than five hundred feet, by a representation in low relief of the Panathenaic procession. But the great ornament of the temple was the chryselephantine statue of the goddess, which stood in the cella: framed of the most costly materials, and wrought by the very hand of Phidias, this

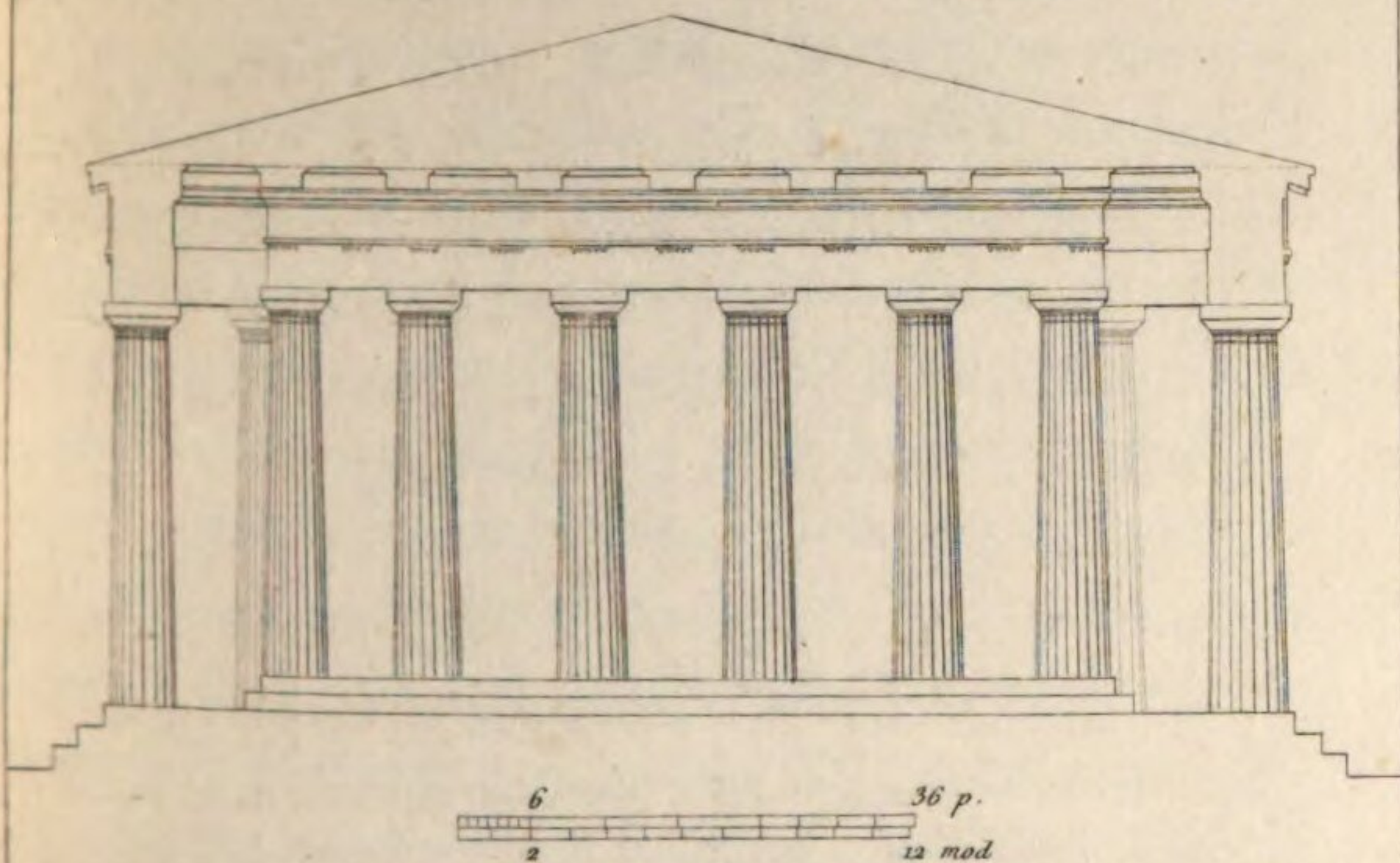
wondrous work had but one rival, and that was by the same master, and of the same materials.

This structure is sometimes called the Hecatompedon, either from its actual dimensions, or from the distinctive name of an ancient temple which formerly occupied the same site.

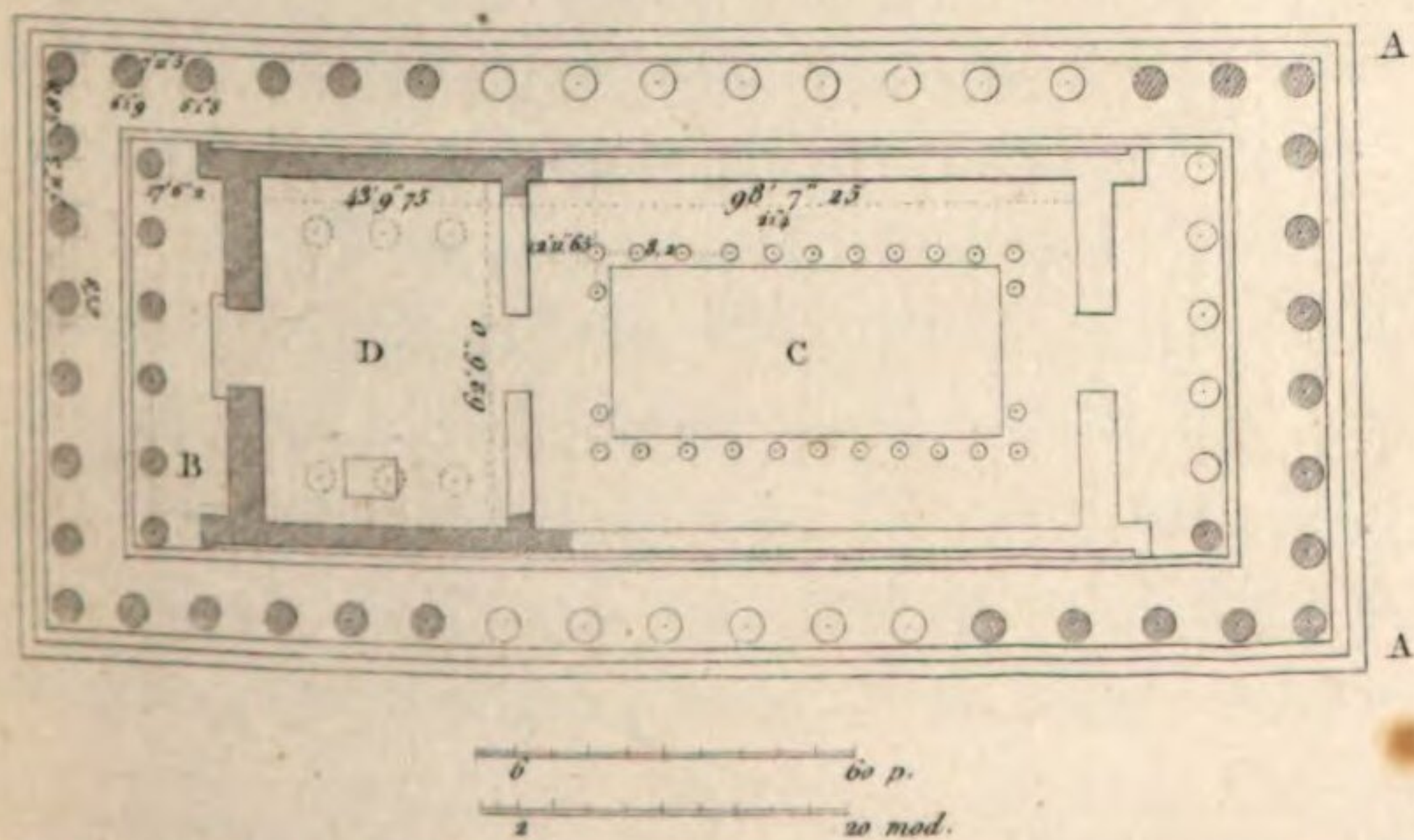
PLATE XXIII.

Fig. 1. Plan of the Parthenon.—In the western front, marked A, A, was the principal entrance. B is the pronaos; and it may be well, in this place, to point out a peculiarity in its arrangement. In the common construction it was usual to prolong the pteromata, or lateral walls, until the antæ were on the same alignement as the intervening columns: in this instance, however, the colonnade is complete, covering the antæ by the exterior column on either flank; the general proportions being preserved by reducing the pteroma from its usual extent, to something of little larger dimensions than a buttress. C, the cell, cella, or naos, where stood the statue of Pallas. As this plan is strictly a reduction of that of Stuart, it is necessary to remark that the columns

F. 2.



F. 1.



indicated as supporting the central portion of the cella, are of uncertain origin. It will be observed that they are of a diameter much less than that of the colonnade of the pronaos, although this has a slenderer shaft than that which belongs to the pillars of the portico. Stuart supposed that the interior parallelogram was composed of a double range, the lower supporting an entablature, as a sort of stylobate to an upper and shorter tier, on which rested the roof of the aisles, the centre being hypæthral. It does not, however, appear that the columns thus indicated belonged to the original building; Fauvel believed that they were of the Lower Empire, and the entire question may be considered as yet open. D, opisthodomus, represented in Stuart's plan as having been supported by six columns: a more recent and minute examination by Mr. Cockerell gives but four. It will not appear surprising that all these uncertainties should present themselves, when it is recollected that a new mosque was built by the Turks, within the walls and with the very materials of the temple itself; and that farther dilapidations have been committed to a great extent. The ravages

of war have combined their devastation with these larcenies of peace : in 1687, when the Acropolis was besieged by the Venetians under Morosini, a shell fired a powder-magazine which occupied the interior of the temple, and the principal mischief done to the ornamental parts seems to have been the effect of this explosion.

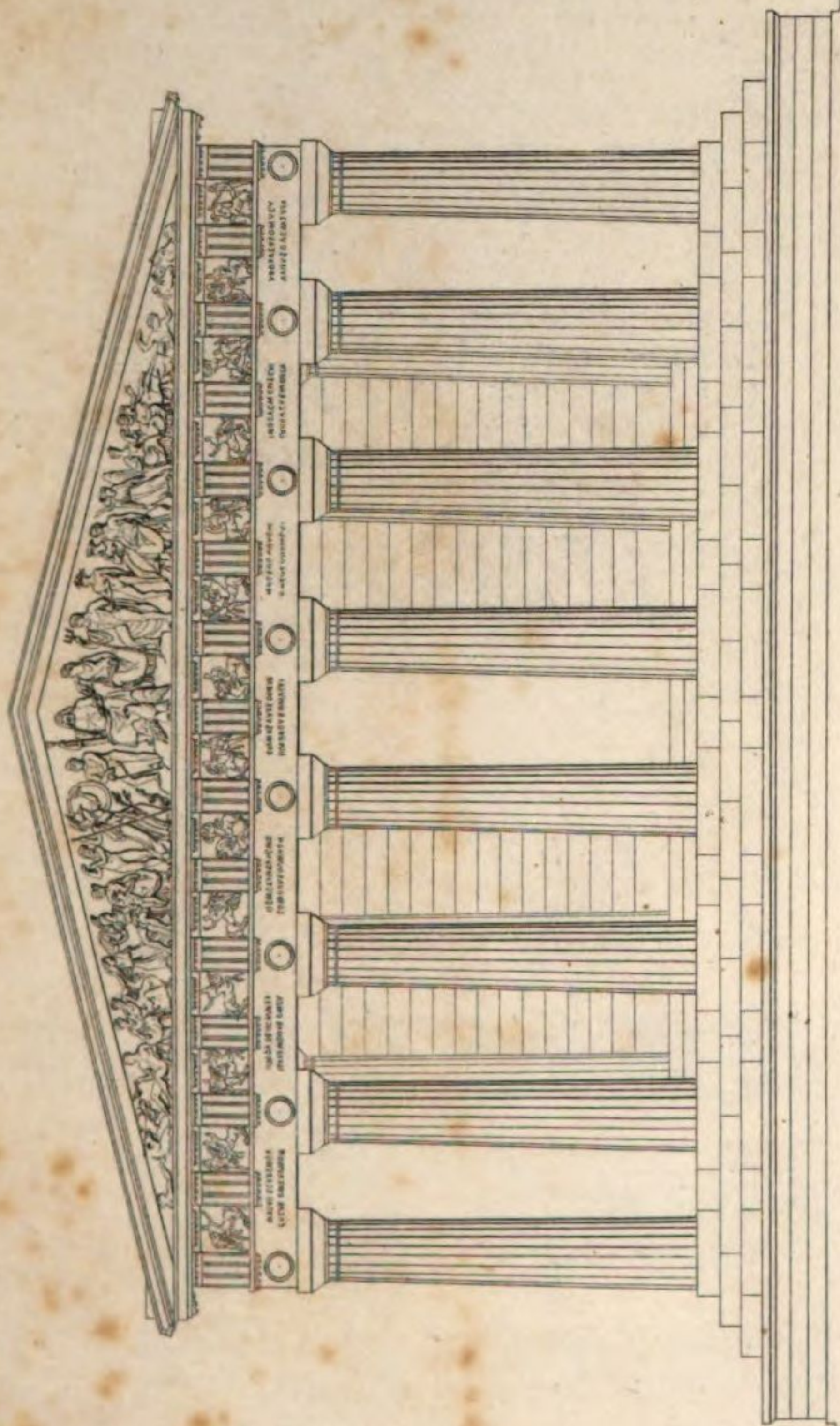
Fig. 2. Transverse section of the portico, of which the columns are removed, for the purpose of showing those of the pronaos, which stand on a platform raised two steps above that of the portico.—They support an architrave, surmounted by the Panathenaic frieze, which is continued round the temple.

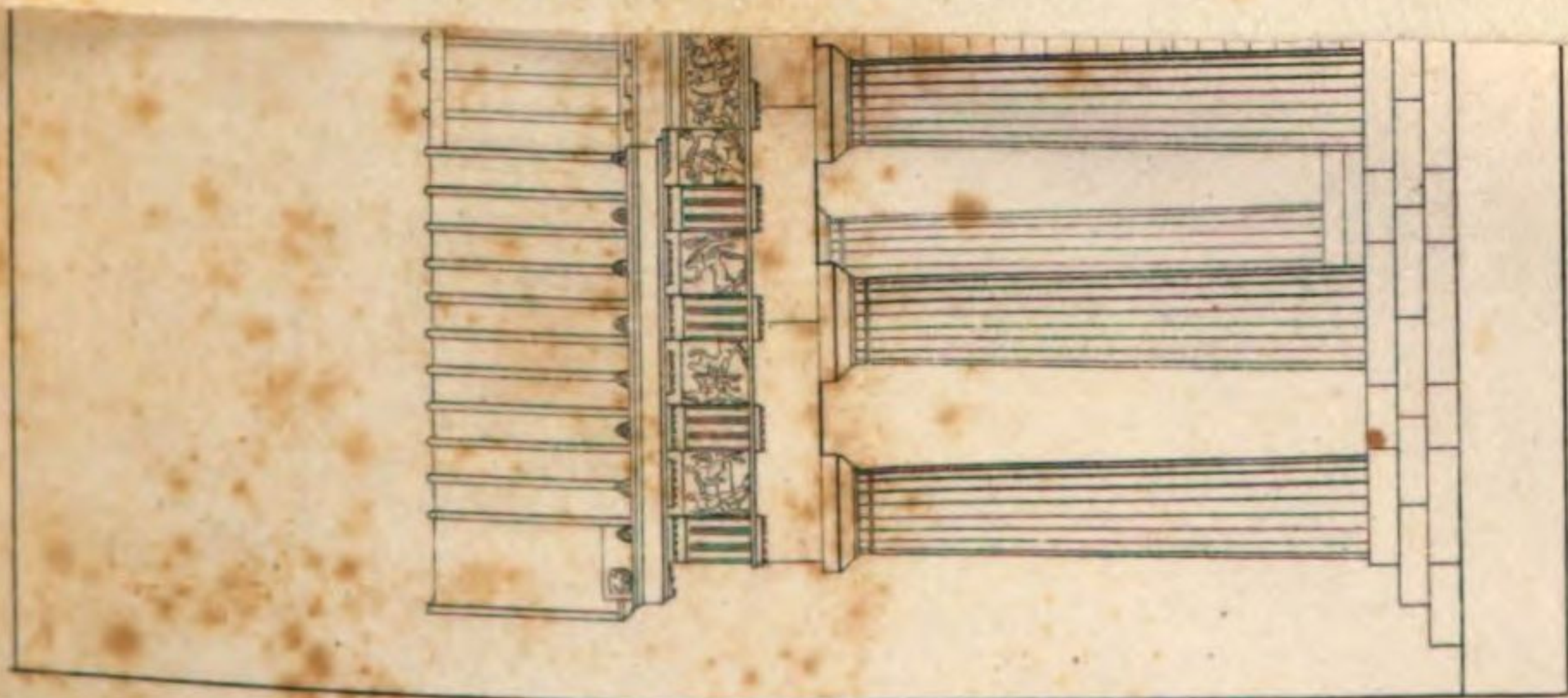
PLATE XXIV.

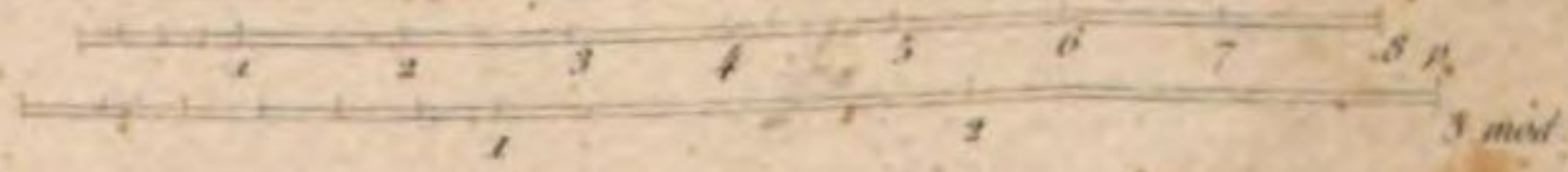
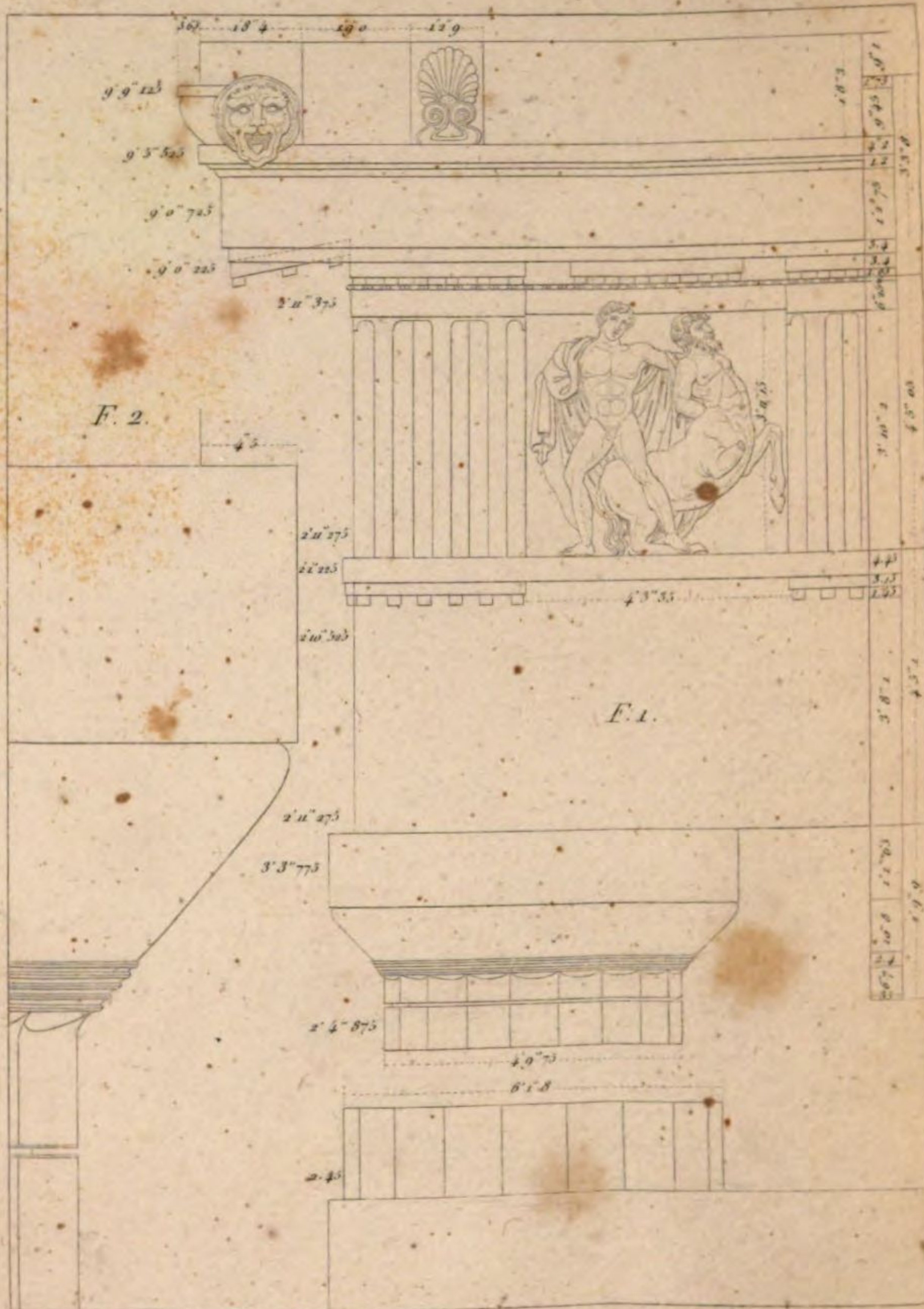
Elevation of the Parthenon, with the sculpture of the frieze and pediment restored.

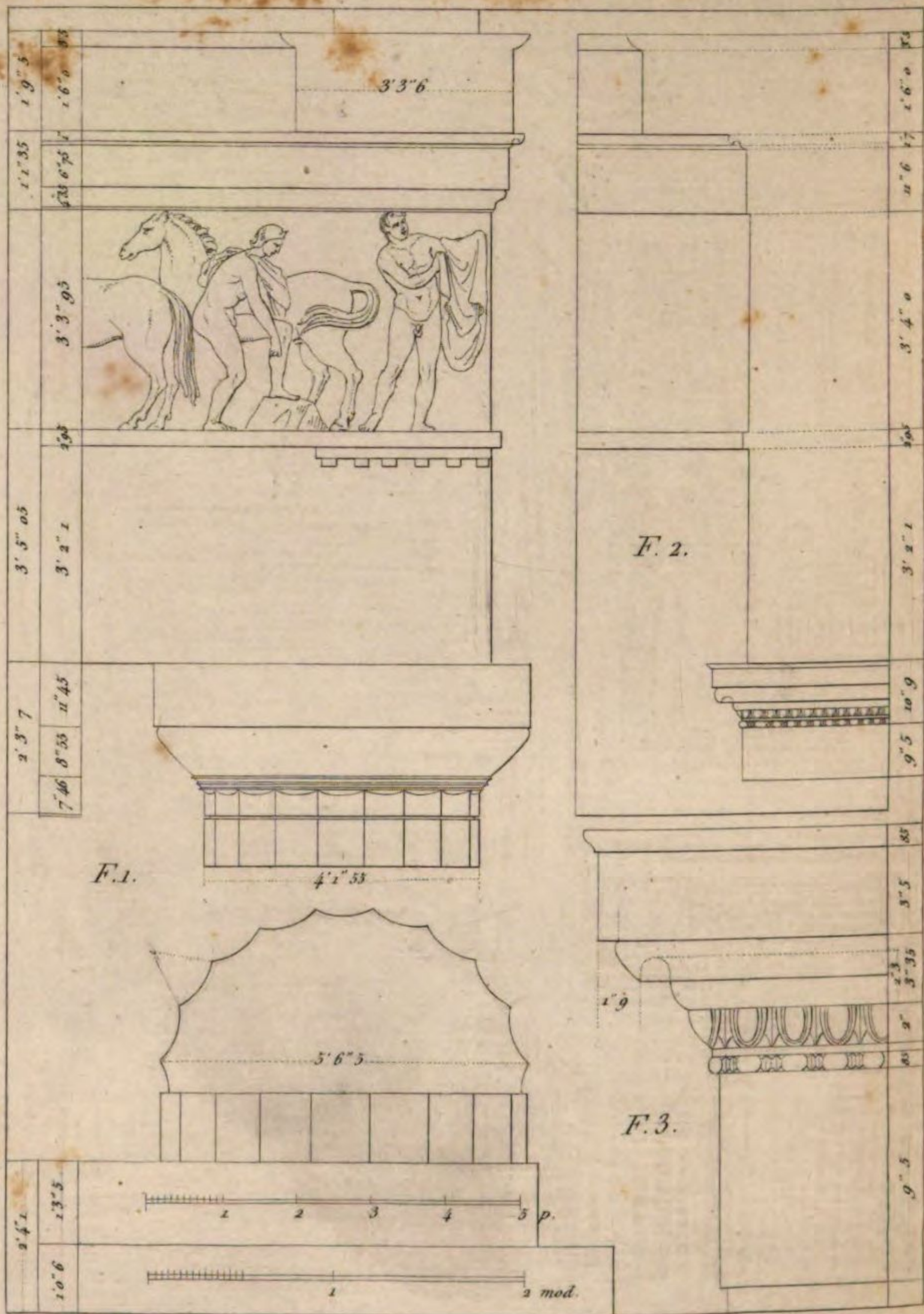
PLATE XXV.

Side view, combining the advantages of an elevation and a section.—The wall is broken away from the central portion, so as to exhibit the opisthodomus, and the hypæthral cella, with its double











range of columns and the Phidian statue of Minerva Parthenos.

PLATE XXVI.

Fig. 1. Capital and entablature of the columns of the portico.

Fig. 2. Mouldings of the capital, on a larger scale.

PLATE XXVII.

Fig. 1. Capital and entablature of the pronaos and posticum.

Fig. 2. Capital of the antæ of the posticum, and section of the entablature.

Fig. 3. Mouldings of the capital of the antæ, on a larger scale.

PLATE XXVIII.

Pediments of the eastern and western fronts, restored.

THE ERECHTHEUM.

Plates XXIX. XXX. XXXI. XXXII. XXXII *bis*. XXXIII. XXXIV. XXXV.
XXXVI. XXXVII. XXXVIII. XXXIX.

“ To the north of the Parthenon, at the distance of about one hundred and fifty feet, are the remains of three contiguous temples. That towards the east was called the Erechtheum ; to the westward of this, but under the same roof, was the Temple of Minerva, with the title Polias, as protectress of the city ; adjoining to which, on the south side, is the Pandrosium, so named because it was dedicated to the nymph Pandrosus, one of the daughters of Cecrops.”
—*Stuart*.

The passage in Pausanias on which Stuart founded his opinion that this beautiful but irregular structure had a three-fold dedication, scarcely sanctions the

conjecture: in fact, the rambling and discursive manner of the Greek traveller requires, here as elsewhere, the aid of exact local investigation, before it can be made to support any thing in the shape of definite result. Subsequent examination has brought to light important circumstances, which were not accessible in the time of Stuart. Mr. Inwood devoted much skilful labour to a personal inspection, and Mr. Wilkins has made proof of admirable scholarship in his examination of one of the most singular and instructive among the remaining inscriptions of antiquity. It is not the least of the many peculiarities of this temple, that it never received the last finish, and the inscription in question, contains the particulars of a minute professional survey of the unfinished parts, conducted under the direction of a regular architect, (Philocles), employed by the local authorities.

From all these sources of information it appears, in the judgment of the ablest palæologists, that the entire building was a double temple, of which the eastern division was consecrated to the worship of Minerva; and the western, including the northern

and southern porticoes, was sacred to the deified daughter of Cecrops. On the same site had formerly stood the Temple of Erechtheus; and from this circumstance, as well as from the fact that his altar still remained, the entire building retained the name of the Erechtheum. Within the sacred enclosure were preserved the holiest objects of Athenian veneration, among which the most precious were the olive of Minerva, and the fountain of Neptune, both which sprung up at the bidding of those divinities, when there was contention among the Gods, concerning the guardianship of Athens.

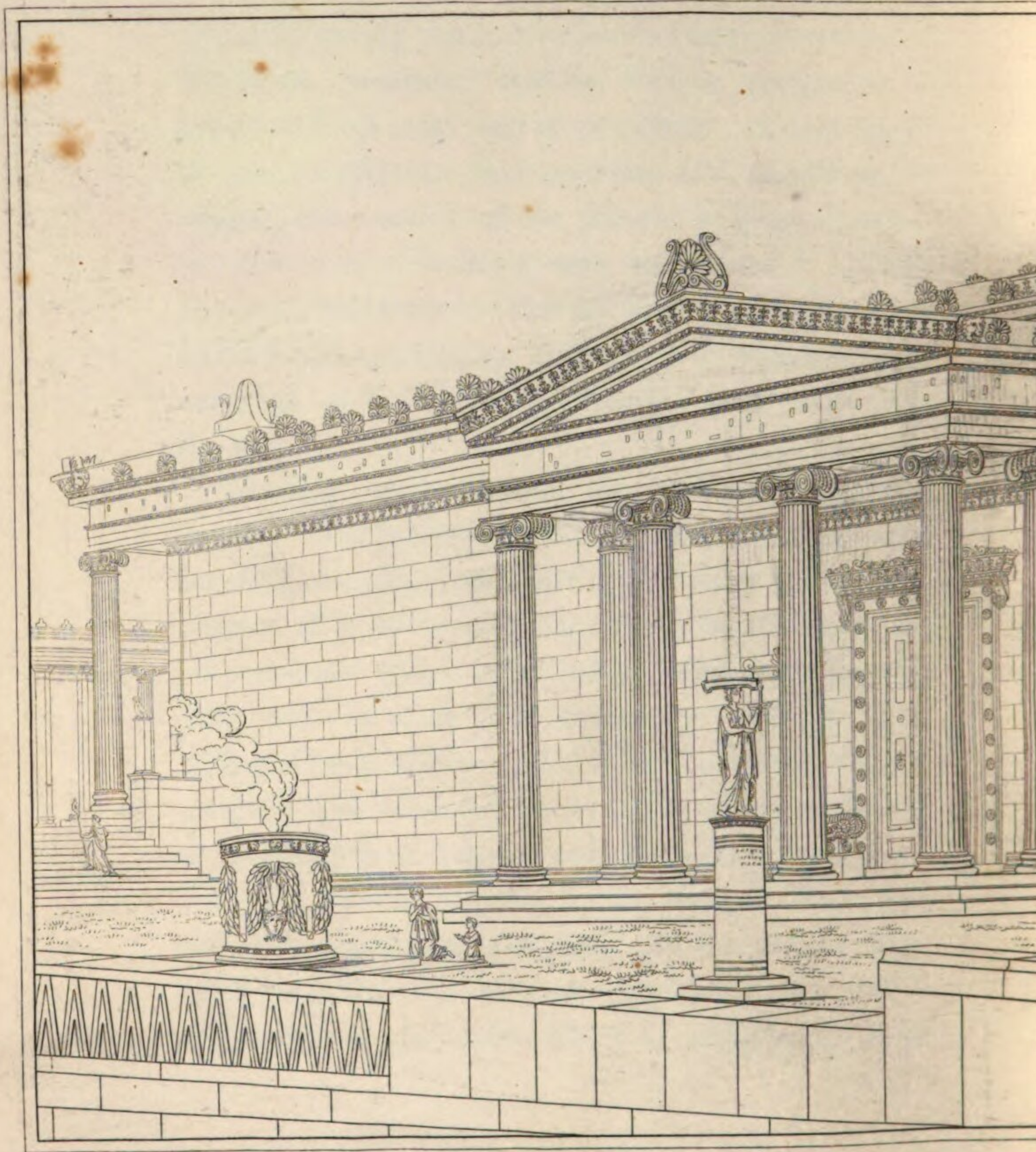
Here, too, was the oldest and most deeply venerated of the three famous statues of the Athenian Goddess. The 'Great Minerva,'—the Minerva Promachus, so called from its martial bearing—was of bronze, the work of Phidias. This colossal figure was in part visible to the navigator who neared the port of Athens; and it was the first object that met the eye on entering the Acropolis. The second of these celebrated statues was the Minerva of the Parthenon, also by Phidias, wrought in ivory and gold, the noblest example of the *toreutic* art. But the ad-

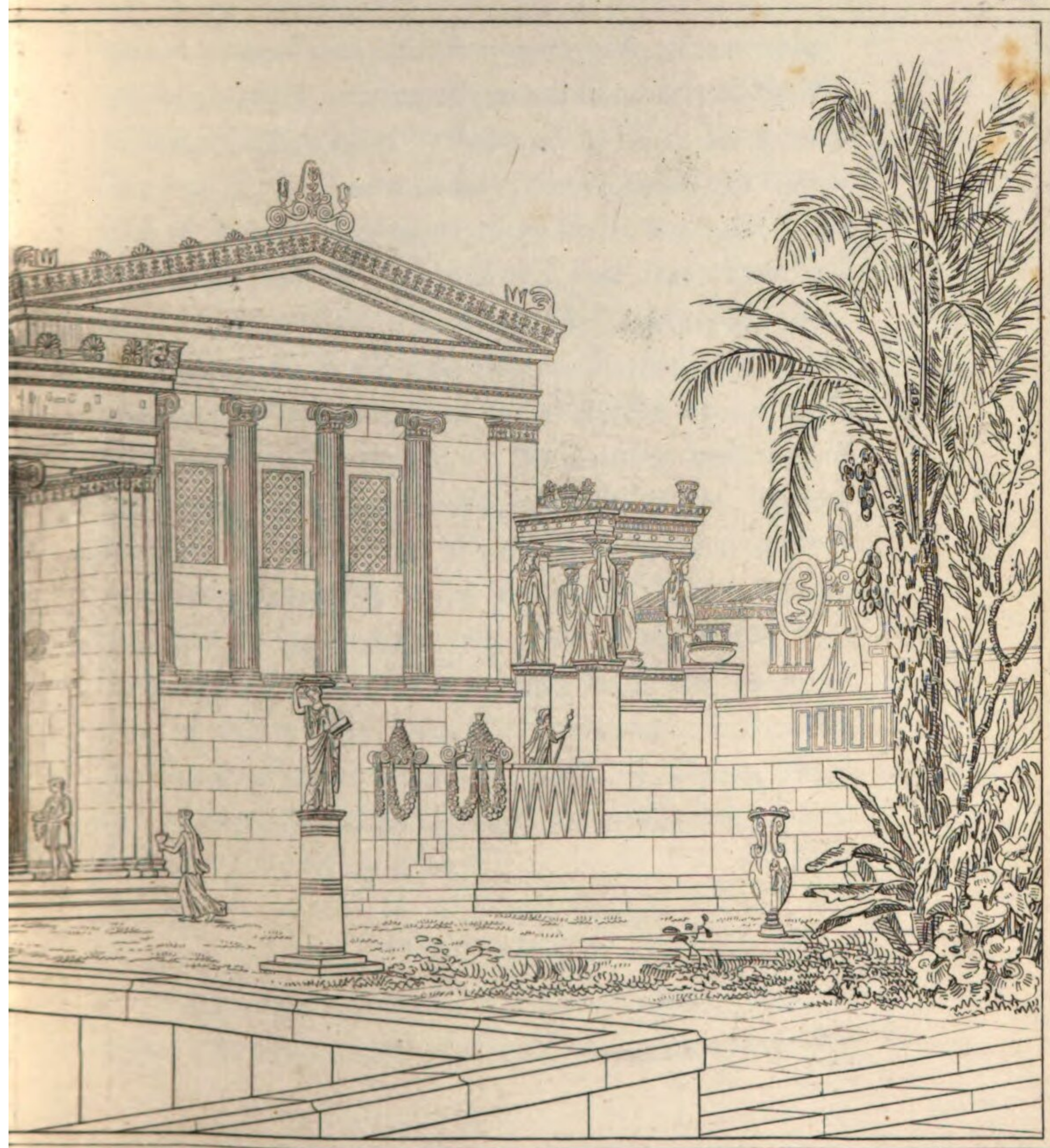
miration awakened by these sublime productions of human genius and skill, was a mixed and imperfect feeling, compared with the religious awe which impressed the worshipper who bowed before the Minerva of the Erechtheum, a figure carved in olive wood, probably of inferior workmanship, but of which the legend affirmed that it fell from heaven. “This,” in the eloquent language of Mr. Wordsworth, “was the Minerva Polias: the original Minerva of Athens; the Minerva who had contested the soil of Attica with Neptune, and had triumphed in the contest: the Minerva of the Acropolis, and of the temple now before us. Inferior to the other two in value of material and beauty of execution, she was regarded with greater reverence. Her’s was emphatically the *ancient* statue: to the Minerva *Polias* it was, and not to the Minerva of the *Parthenon*, that the Panathenaic peplus—the embroidered fasti of Athenian glory—was periodically dedicated.”

It may serve to simplify the somewhat complicated form of this temple, if the porticoes on the flanks be for the moment discarded. In that case, it is well observed by Mr. Wilkins that “the plan

would be simply that of the kind of temple termed by Vitruvius, *prostyle*; that is, with a portico in the principal front only, and no *peristyle*. If to a temple of this description two porticoes be added at the western extremities of the flanks, a general idea of the plan of the building may be formed." It will, however, be better to leave all farther *ichnographical* detail to the explanation of the plates, where the description and the exemplification may stand side by side.

Nothing can go beyond the workmanship of this temple. The ornaments, throughout, are of the most finished execution, and the sculptors seem to have derived all possible advantage that was afforded them by a material which admitted of being wrought with "the delicacy of an ivory cabinet." "In this beautiful specimen of the *Ionic order*," observes Colonel Leake, "the Athenians seem to have been ambitious of excelling their Asiatic brethren in their own peculiar order of architecture, by the addition of new and elaborate ornaments, imagined with the utmost ingenuity and elegance of taste, and executed with a sharpness and perfection, which it could hardly have





been supposed that marble was capable of receiving." The sculptured necking of the columns is said by Mr. Wilkins to have been "observed in no other known instance of the Ionic order: the volutes are beautiful in design, and most exquisitely wrought." It has been said of the volutes, that they were not struck from centres. This temple supplies an additional example of the rule which obtained among the architects of Greece, that there should be no similarity between the capital of the column and that of the antæ; contrary to the practice of the Roman builders, whose system it was to harmonize the respective features as far as possible. In the present instance the antæ present no trace of the volute. It deserves notice, too, as a peculiarity in the construction of this edifice, that the frieze and part of the pediment is faced with thin slabs of a grey limestone, which is, in the inscription already referred to, called "Eleusinian stone."

PLATE XXIX.

Perspective view of the Erechtheum, reduced from the large and elaborate restoration by Mr.

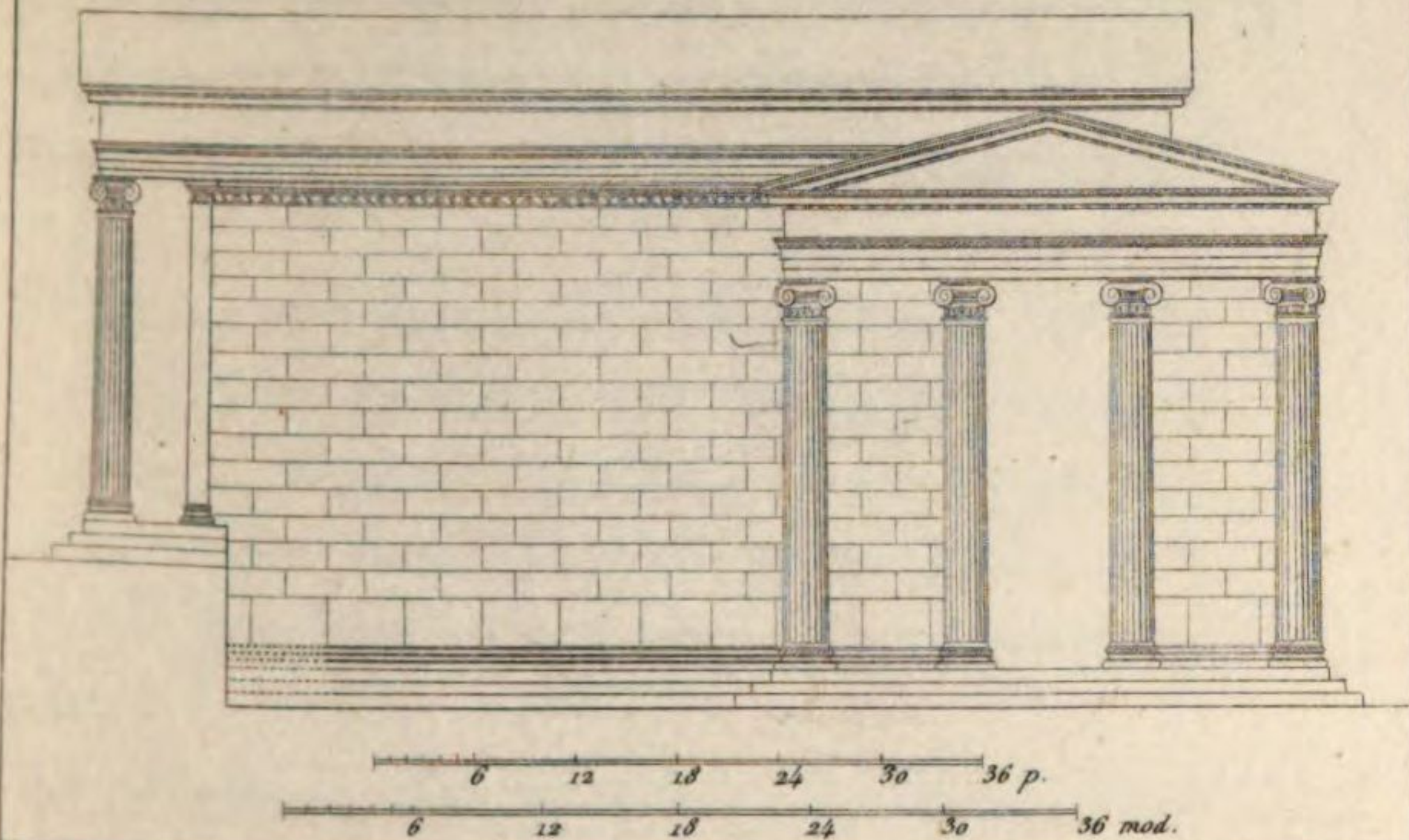
Inwood. In this draught there is much detail for which no direct authority can be given, though there is probably none for which plausible reasons might not be assigned.

PLATE XXX.

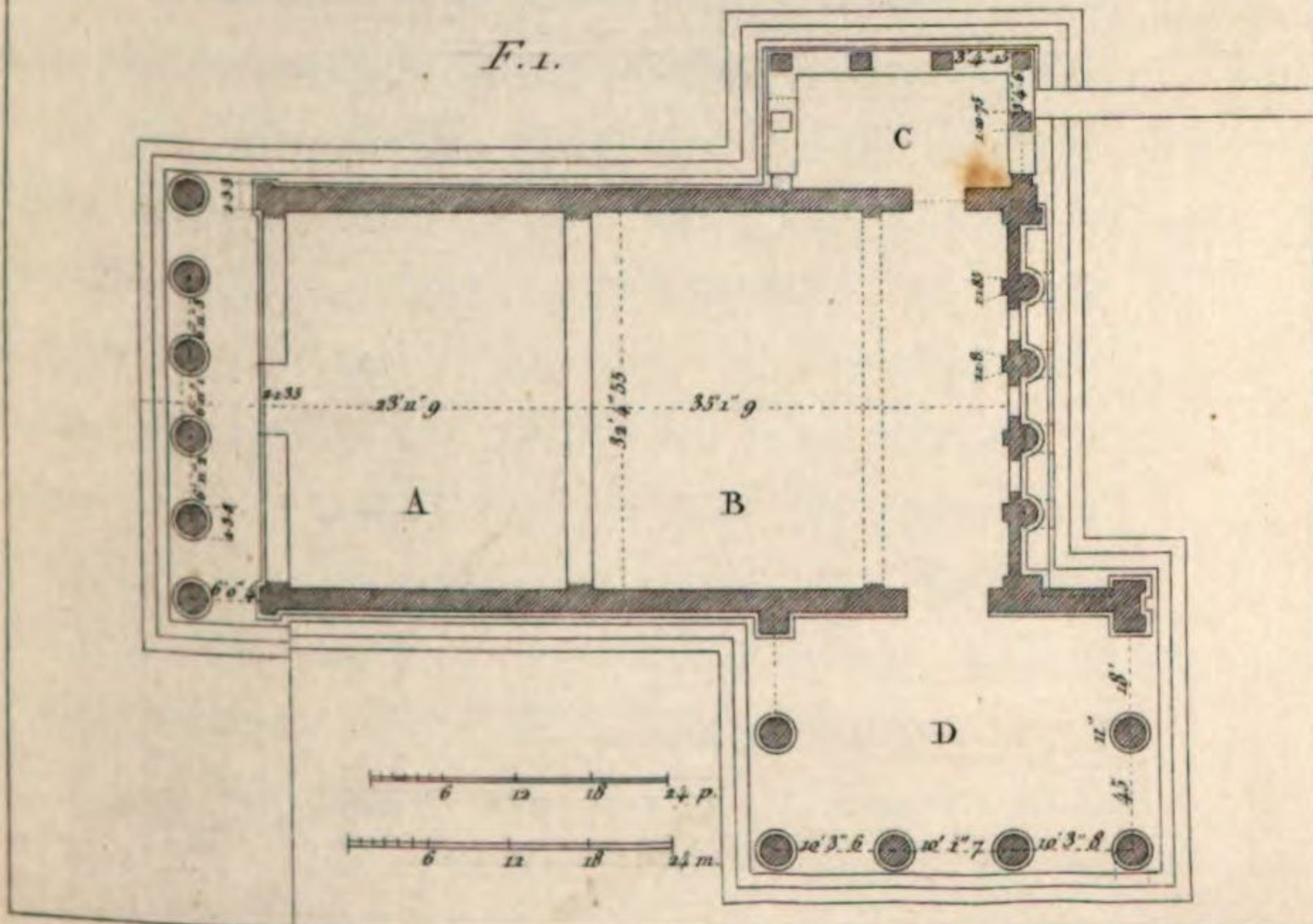
Fig. 1. Plan.—A. “Temple of Erechtheus, or of Neptune, in which was the well of salt-water, and the altars of Neptune, of Vulcan, and of the hero Butes; before it stood the altar of Jupiter the Supreme. B, The temple of Minerva Polias, perhaps the Cecropium of the Dilettanti inscription. C. The temple of Pandrosus, in which was the olive produced by Minerva, and the altar of Jupiter Herceus. D, The portico, common to the temple of Minerva, and to that of Pandrosus.”

As already intimated, this arrangement, which is given in Stuart's own words, has been considerably modified by the results of subsequent research. It appears nearly certain that the eastern division, marked A, is to be taken as the cella of the temple of Minerva Polias, while the remainder, including the tetrastyle portico and that of the Caryatides, was

F. 2.



F. 1.



known as the Pandroseum. The Cecropium is, with the highest probability, supposed to have been a building near, but separate from, the stylagmatic entrance.

Among the singularities of this structure, is to be noted the difference of level, both within and without. The chamber, marked A, has for its floor, a platform higher by ten feet than that of the other division.

Fig. 2. Elevation of the tetrastyle, or northern portico.

It is remarkable that in each of the three ranges of Ionic columns which are connected with this temple, the intercolumniations differ. The engaged columns of the western front are nearly eustyle, standing apart something less than two diameters and a fourth: this, according to Vitruvius, is, as the term imports, the most perfect of all the columnar systems, for beauty and strength. The columns of the eastern or hexastyle portico may be considered as systyle, having an interval of little more than two diameters. The northern portico is diastyle, with an intercolumniation of nearly three diameters.

The wall separating the western chamber from

the tetrastyle and caryatid porticoes, was ascertained by Mr. Inwood to be of later construction than the rest of the building.

PLATE XXXI.

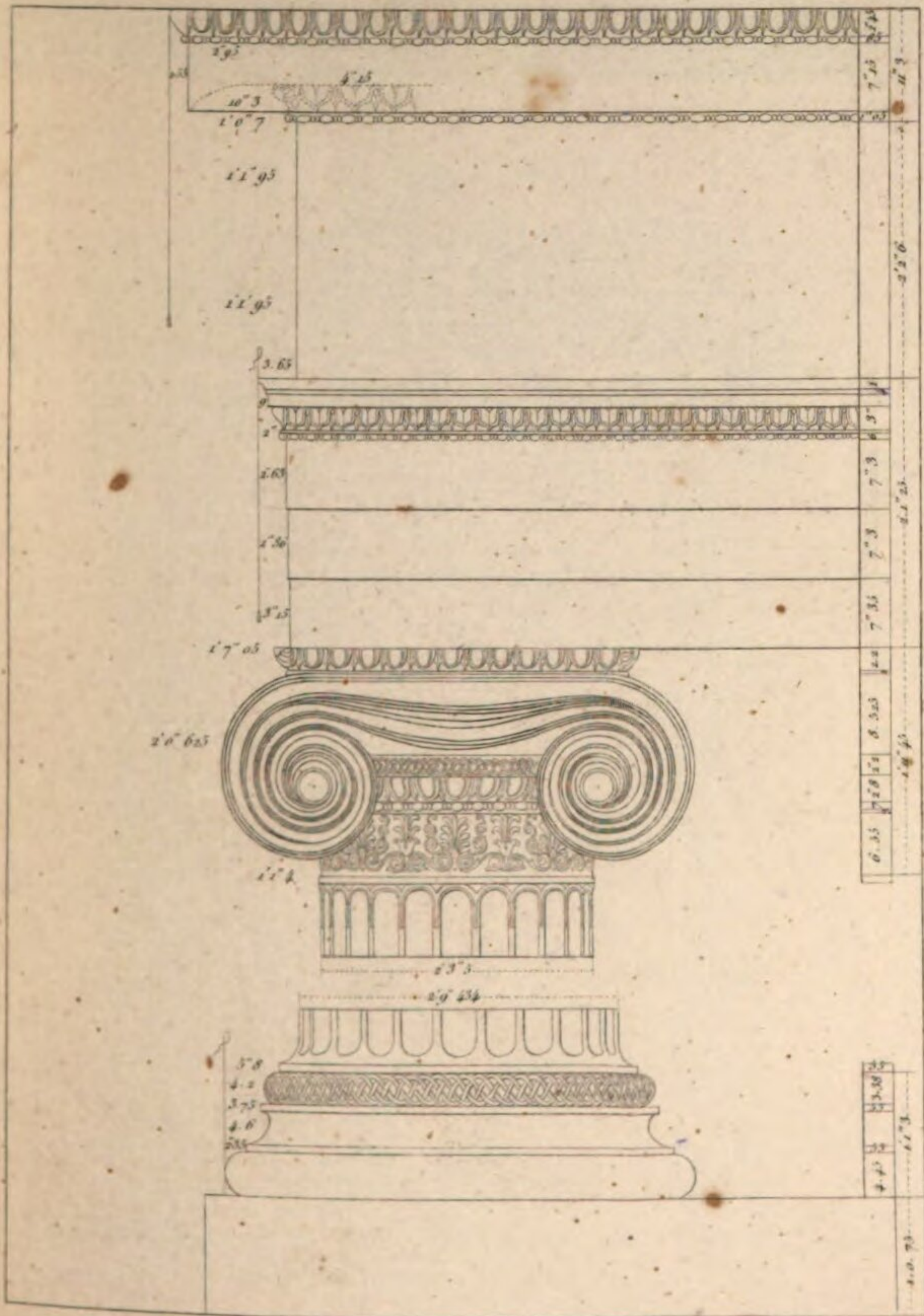
Entablature, capital, and base, of the tetrastyle portico.

PLATE XXXII.

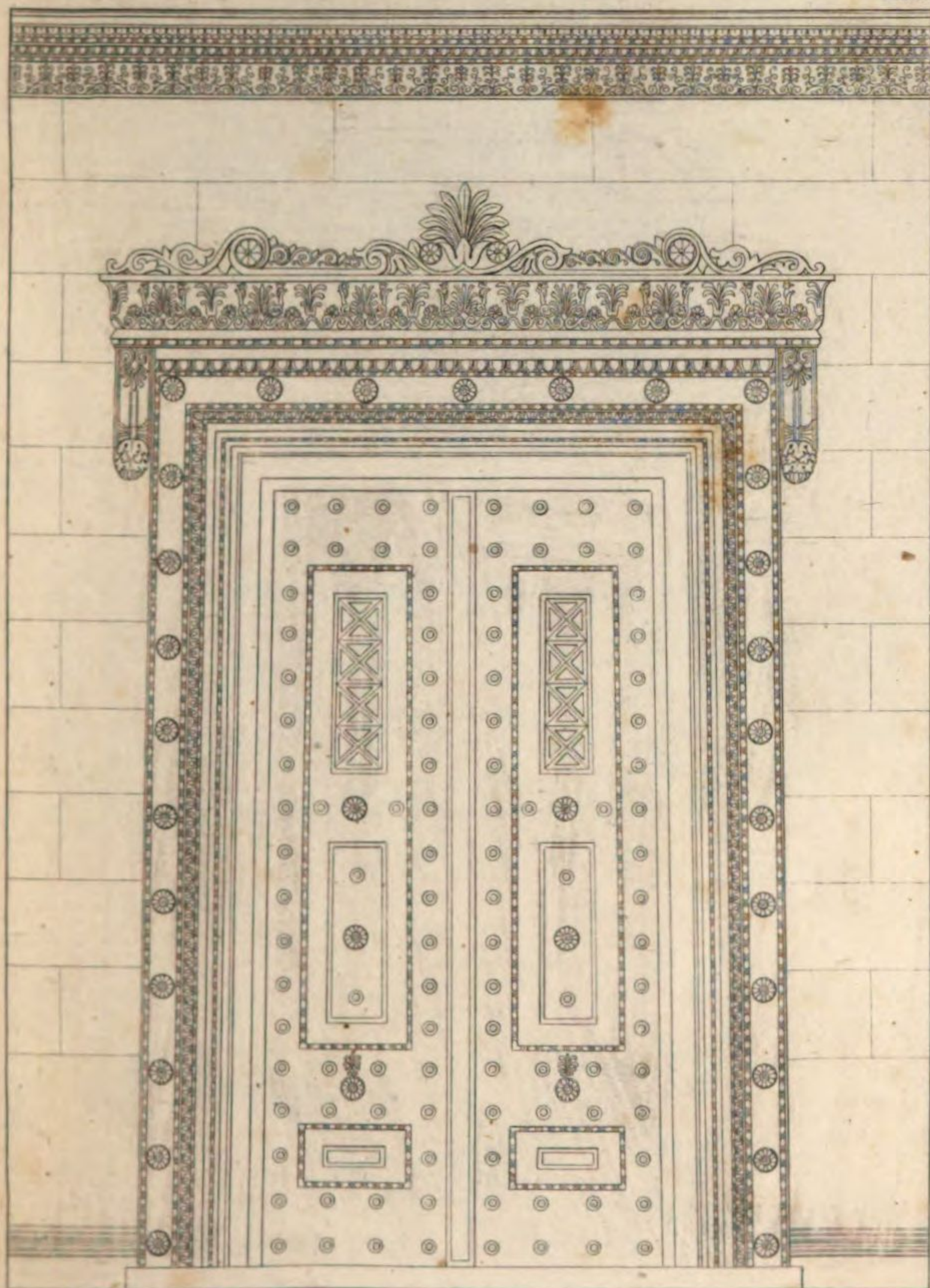
Doorway to the tetrastyle portico.—The details of this magnificent entrance appear to have been chiefly taken from Inwood (*Erechtheion*.) It still exists in a state “nearly perfect,” though in Stuart’s time it was not accessible; the portico having been walled up by the Turks, and made to serve the purpose of a powder-magazine. Mr. Wilkins was not more fortunate than Stuart, but Mr. Inwood’s visit was under better auspices.

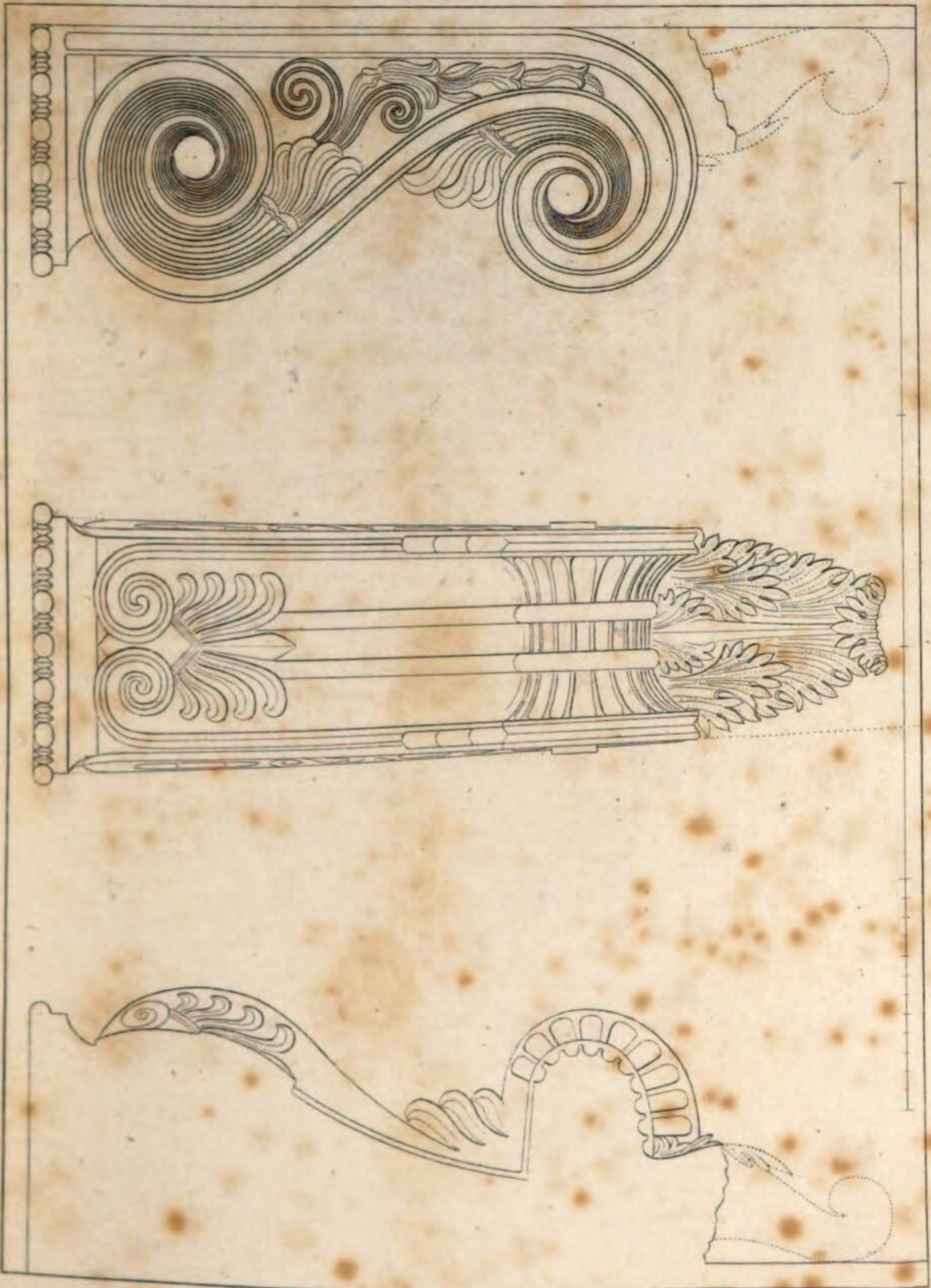
PLATE XXXII. (*bis.*)

Front, side-view, and section of the consoles supporting the hyperthyrum of the preceding doorway.



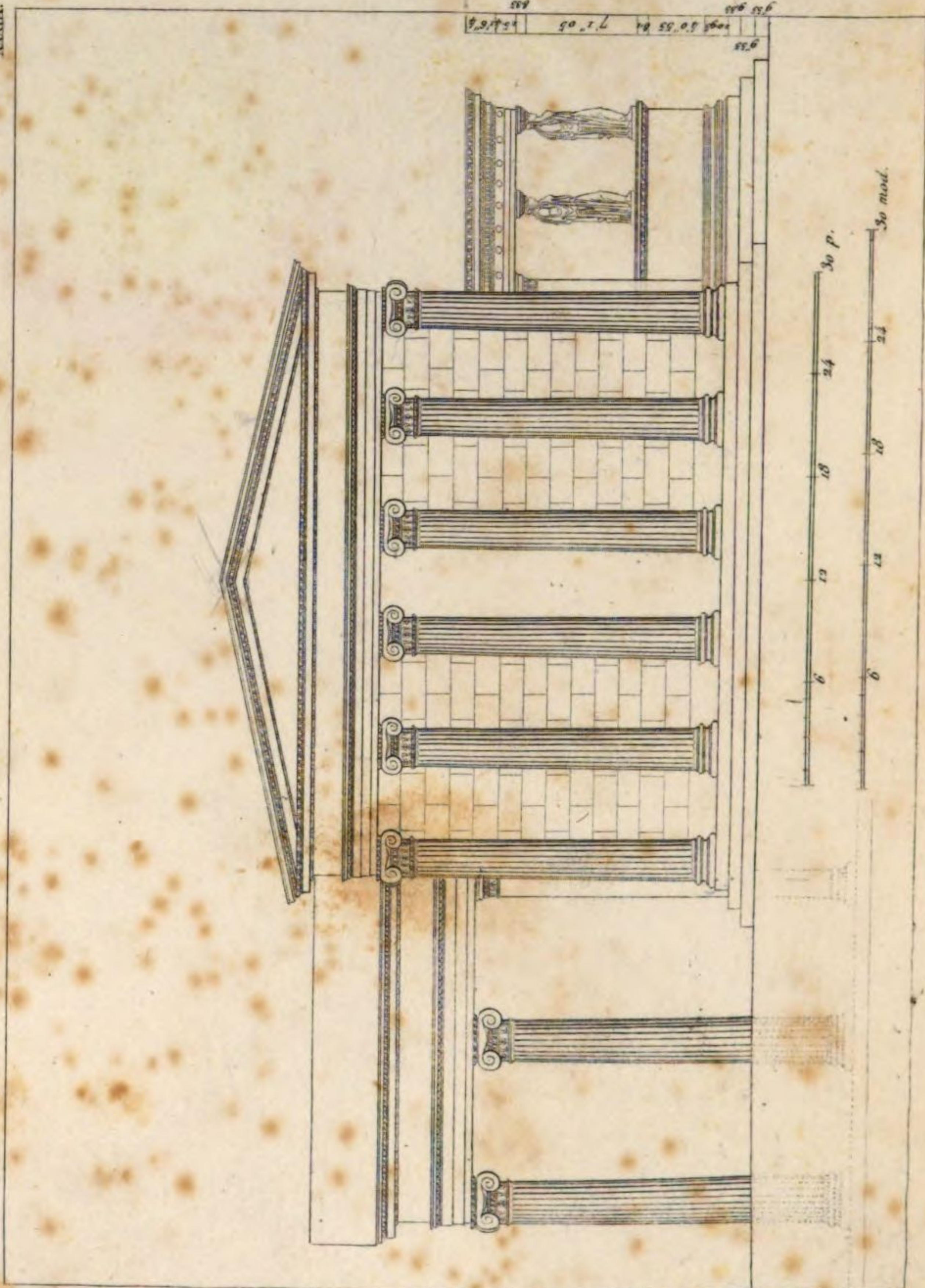
IV

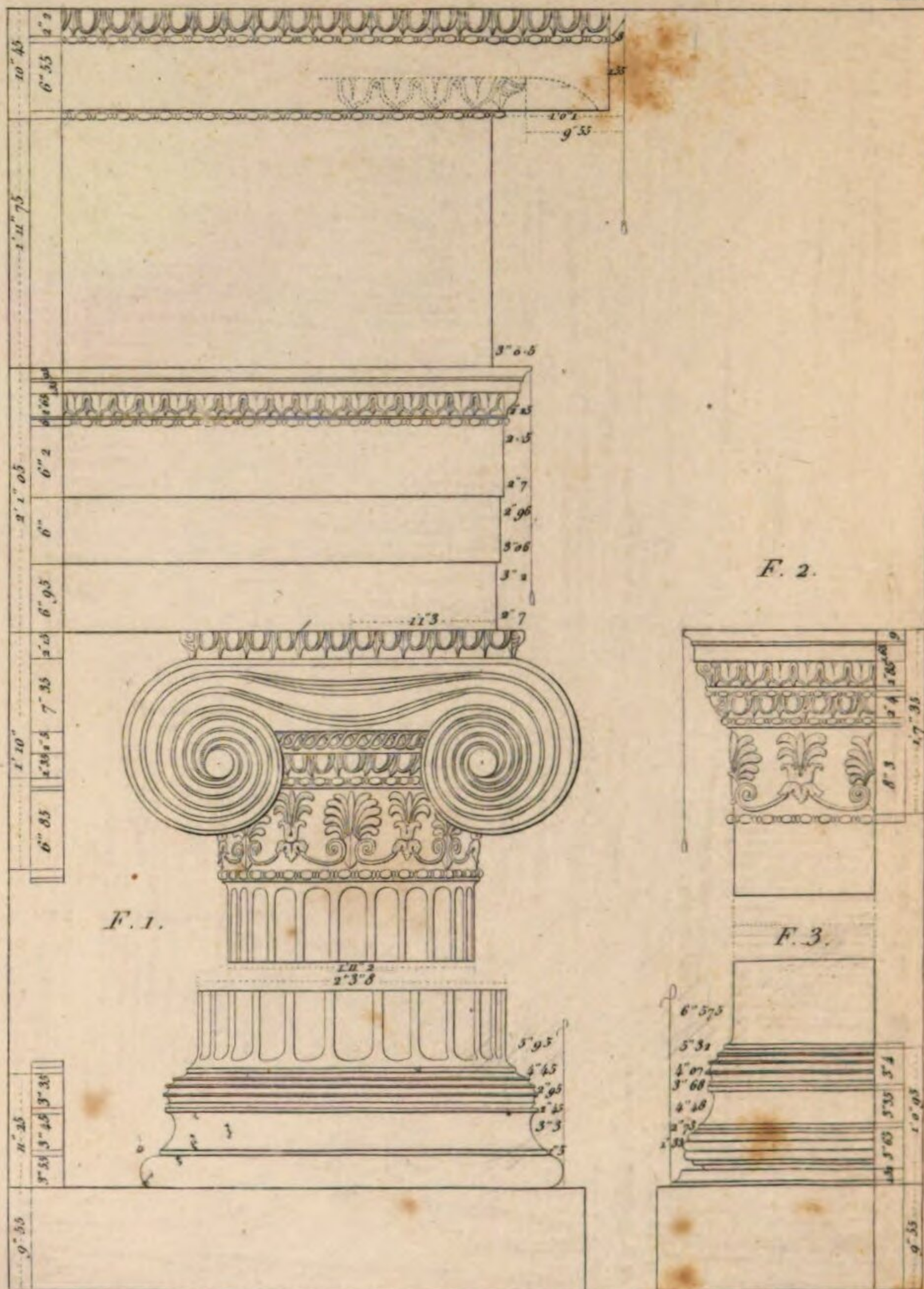


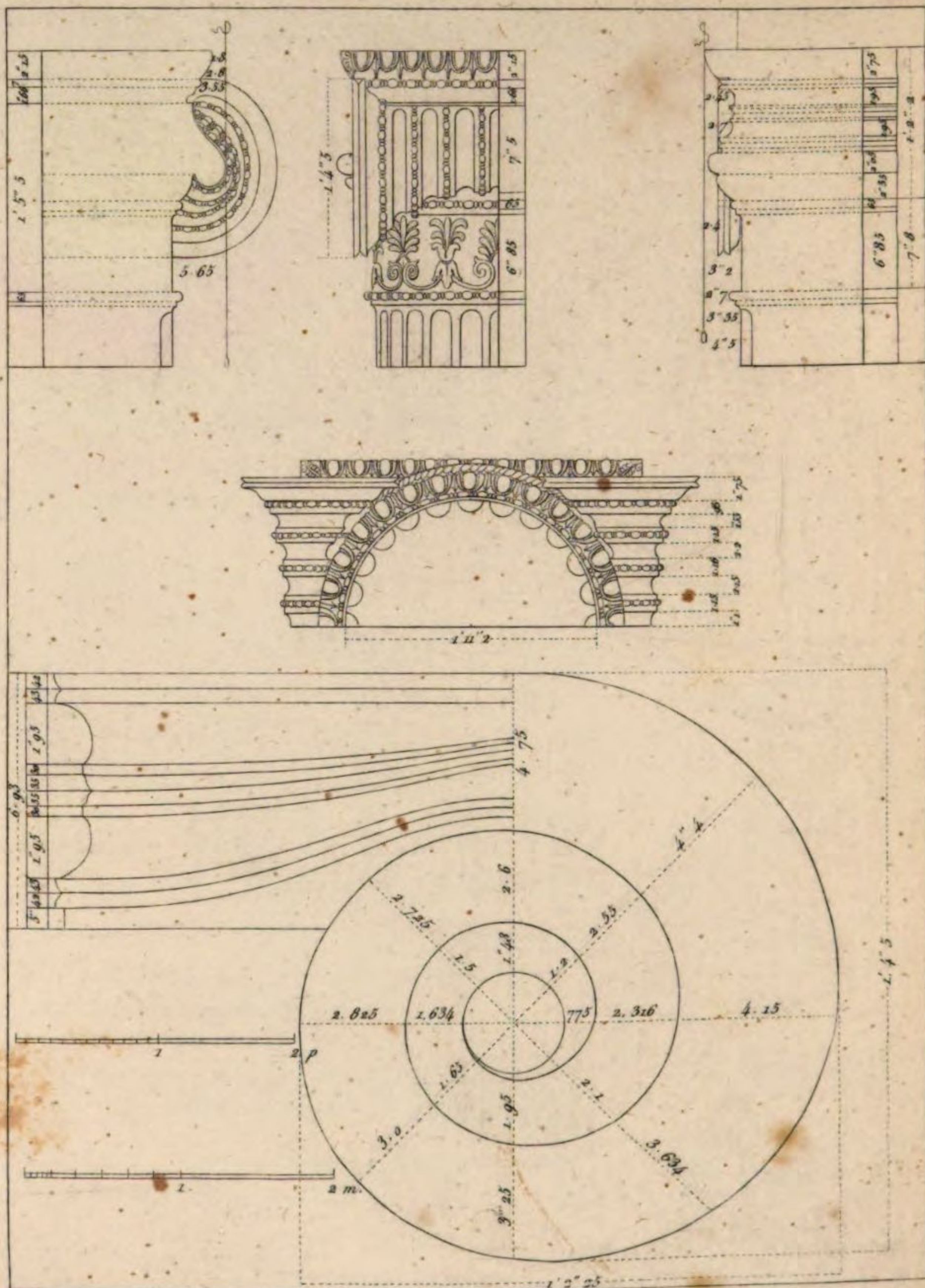


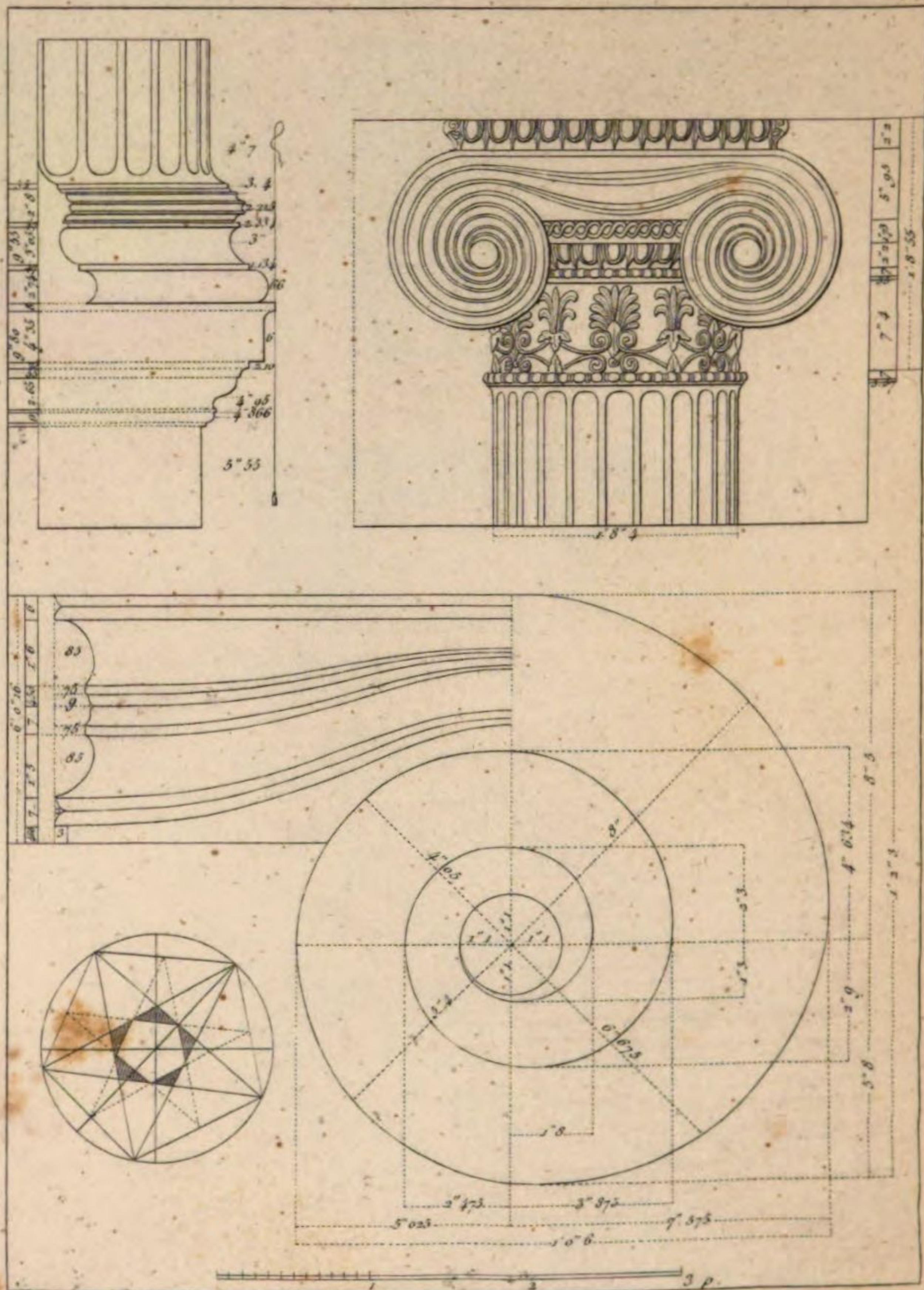
est

XXXIII









West

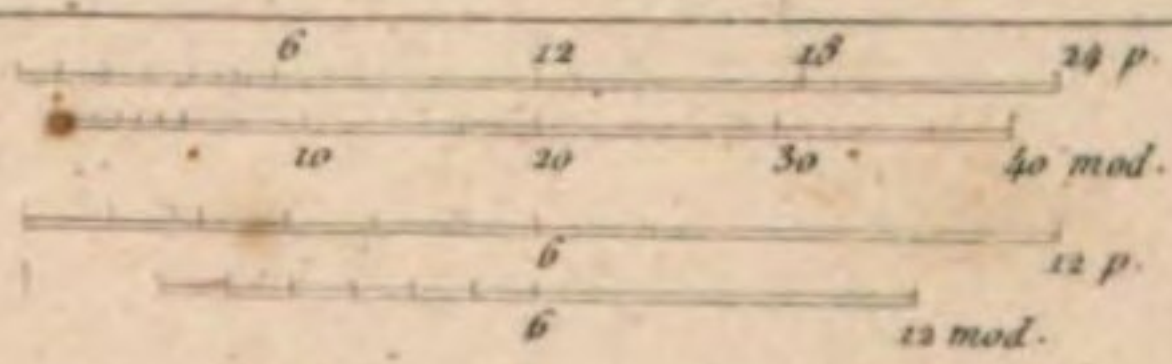
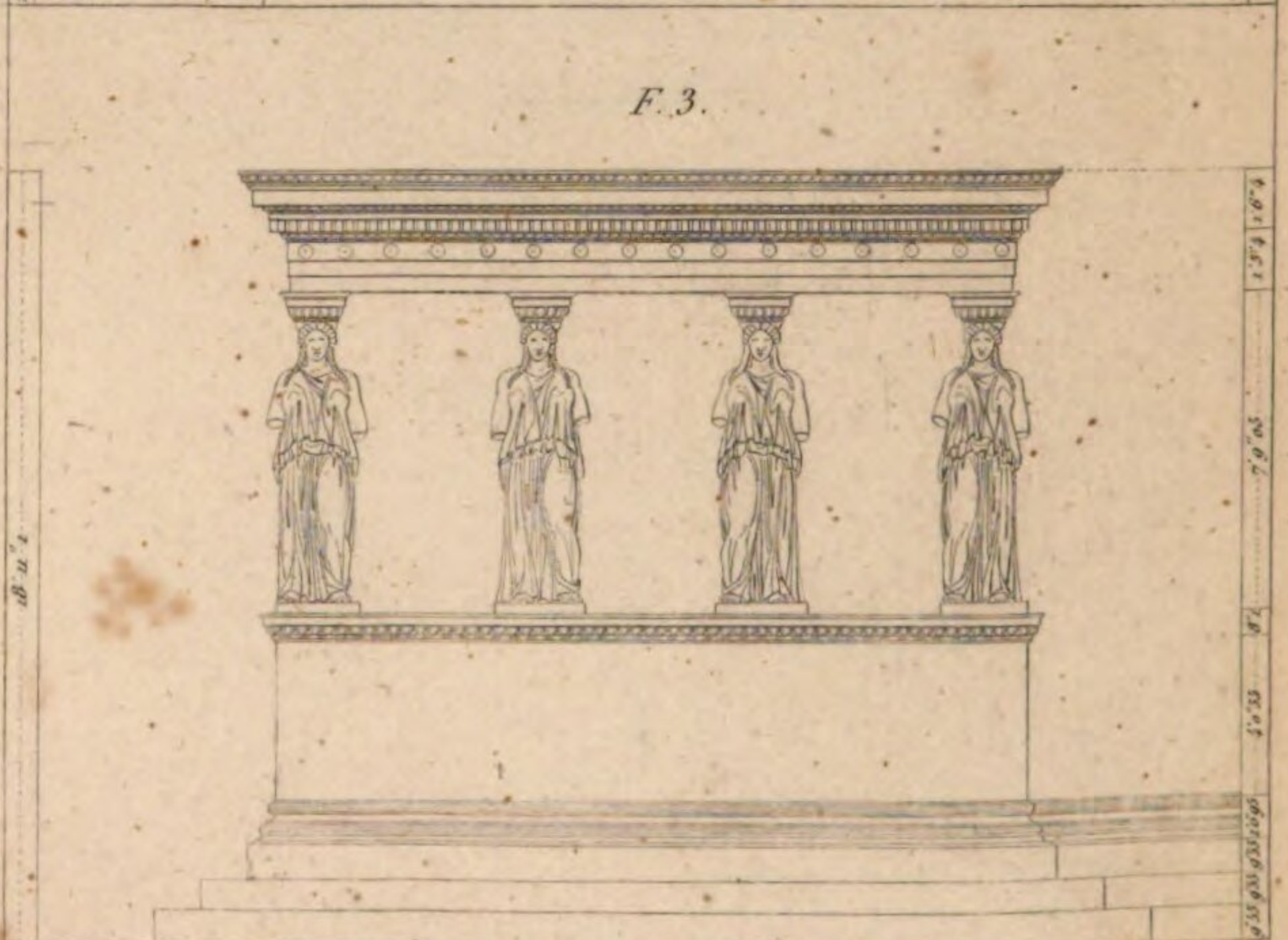
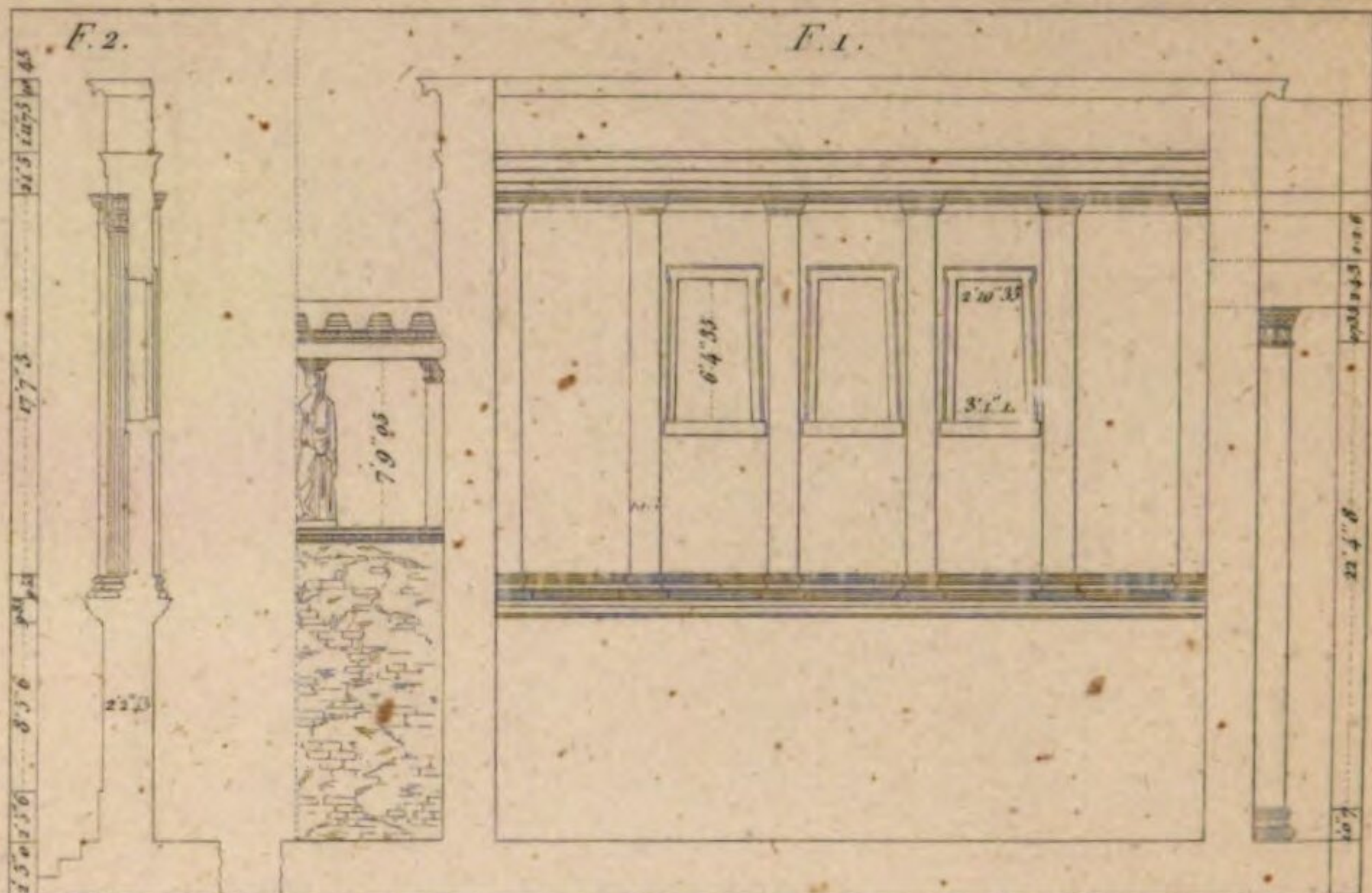


PLATE XXXIII.

Elevation of the Erechtheum, showing the eastern or hexastyle portico, with its pediment; the side elevation of the northern or tetrastyle portico; and the stylagalmatic portico of the Caryatides.

PLATE XXXIV.

Fig. 1. Base, capital, and entablature of the eastern portico.

Fig. 2. Capital of the antæ to the western front.

Fig. 3. Base of the same.

PLATE XXXV.

Plan of the above, in reverse, with sections of the capital, and contour of the volute.

PLATE XXXVI.

Capital and base of the columns of the western front: outline of the volute.

PLATE XXXVII.

Fig. 1. Section, shewing the interior of the west-

ern wall, connecting the tetrastyle and caryatid porticoes. In the windows are indications which lead to the supposition that they were closed with somewhat of transparent material.

Fig. 2. Section of the wall of the western front.

Fig. 3. Elevation of the caryatid portico.

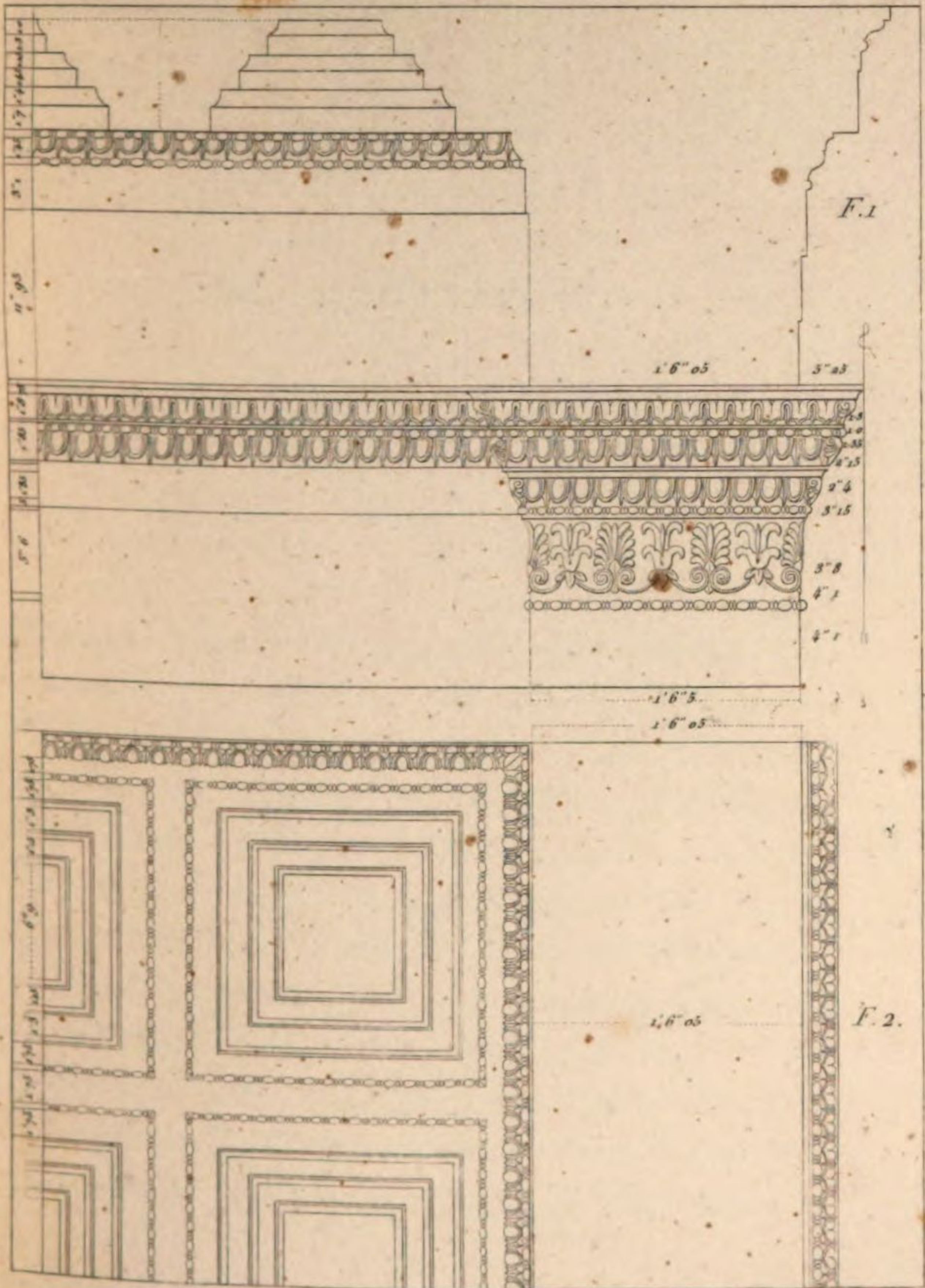
PLATE XXXVIII.

Details of the entablature, capital, and stylobate, of the portico of the Caryatides, with portions of the figure.

PLATE XXXIX.

Fig. 1. Capital of the antæ of the same portico, with section of the ceiling or soffit.

Fig. 2. Plan of the soffit.



ODEUM OF REGILLA,
OR,
THEATRE OF HERODES ATTICUS.

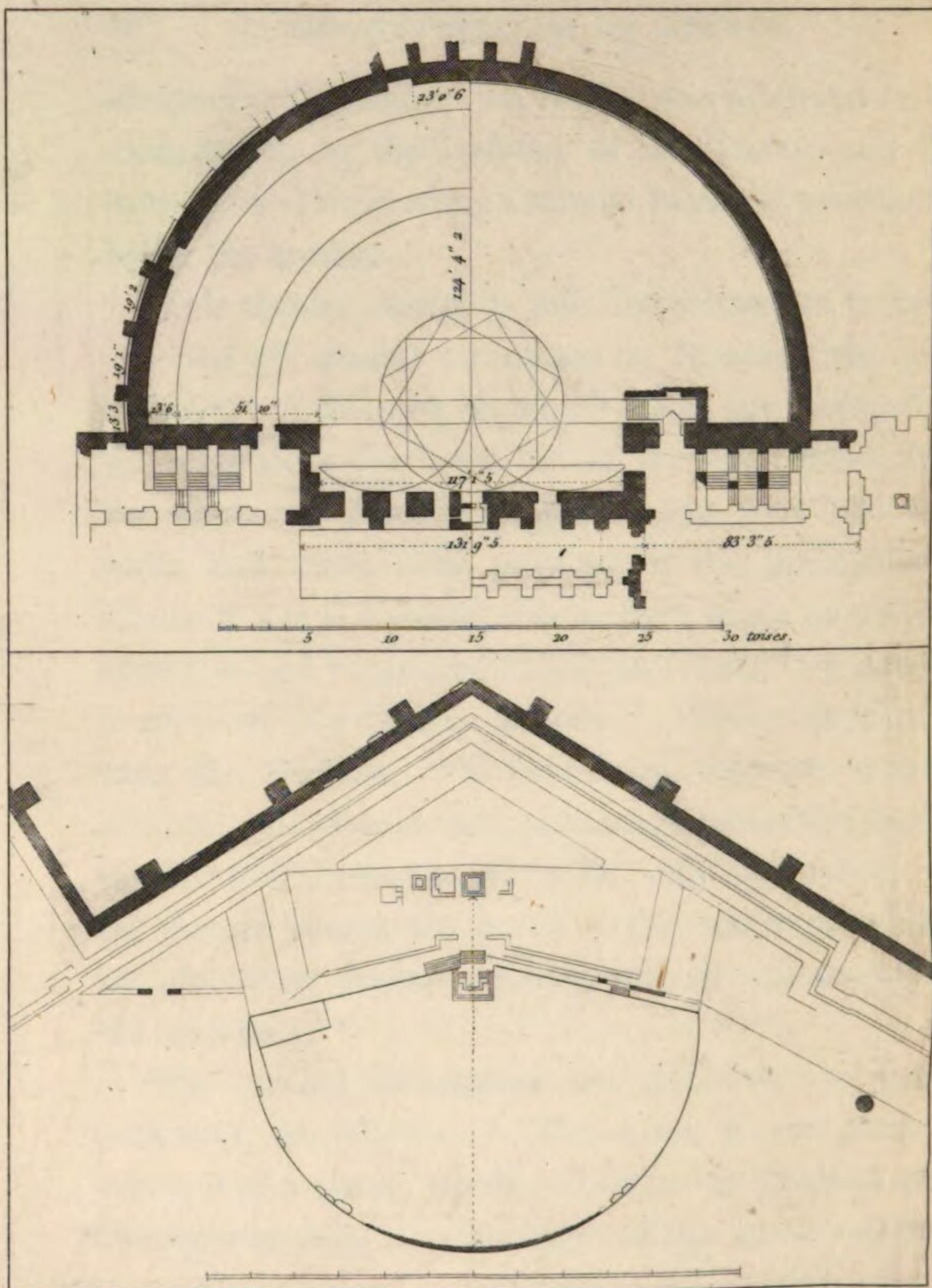
Plate XL.

WHEELER, Pococke, Stuart, and more recently Mr. Haygarth, have assigned these ruins to the Theatre of Bacchus. Nothing, however, can be more complete than the chain of evidence and argument, by which Leake, Wilkins, and Kinnaird, have established their claim to be considered as the remains of the Odeum, or Music Theatre, erected by the wealthy and munificent Herodes Atticus, in memory of his wife Regilla. It is probable that the removal of the rubbish which has fallen from the higher ranges of the circle, and accumulated in front of the proscenium, would bring to light many an interesting and

illustrative fragment ; but Stuart was hindered in his examination by the jealousy of the Turks, and the researches of succeeding visitants have not penetrated below the surface.

This theatre, which is said by Pausanias to have excelled all similar structures in Greece, was hollowed out of the rock on which stood the Acropolis ; the seats were also hewn out of the solid mass, but the whole was cased with marble, as were also the walls and ornamental portions of the proscenium. Hence it was not practicable to form those numerous corridors and vomitoria which gave such free access to all parts of a Roman theatre. “ There appears,” says Mr. Wilkins, “ to have been only two ranges of seats ; the præcinction, or passage separating them, may be still distinguished. The only approaches to the theatre were at the horns of the auditory, where the staircases communicating with the præcinctions are remaining.”

The general dimensions are given on the same authority, as follows : “ The cavea is the greater segment of a circle, whose radius is one hundred and twenty-four feet the front of the scene recedes



twenty-five feet from the chord line the extent of the scene, exclusive of the two returns, is one hundred and seventeen feet."

A reference to the diagram (Plate xl.) will, however, make the forms and arrangement much clearer than pages of vague description, and the plan will be found to show with perfect distinctness, both the particulars of the Odeum of Regilla, and the general disposition of a Greek theatre; the proscenium, with its connected apartments; the orchestra, immediately in its front; and the cavea, or coilon, with its præcinctio and staircase.

THE CHORAGIC MONUMENT OF THRASYLLUS.

Plates XLI. XLII.

THIS singular building dates a century lower than the Periclean age, and exhibits much that is impressive and well adapted to the purposes of the architect and sculptor. The lower portion of the edifice has evidently been considered as strictly subordinate to the entablature and attic; and these have been disposed with specific regard to the great feature of the entire arrangement, the noble statue which occupied the centre of the crowning platform. This statue, now in the British Museum, has lost the head and arms; but enough remains to leave it little doubtful that it represented Bacchus in some of his various aspects. Stuart supposed it to represent a

female, Dr. Chandler guessed that it might be a Niobe, and Mr. Wilkins describes it as "a colossal figure of the female Bacchus in a sitting posture." Dr. Clarke imagined that he could trace sufficient indications to justify him in assigning the statue to the "bearded" or Indian Bacchus. Amid all these variations, the balance of evidence is decidedly in favor of the son of Semele, though in which of his manifold disguises, may admit a question.

The whole structure forms an architectural front to a cave of small extent, now dedicated as a chapel to Our Lady of the Grotto, Panaghia Speliotissa. This cavern stood immediately above the Dionysiac Theatre, and now serves as an important indication of the site of that celebrated scene of Choragic competition. The plan and restored elevation (Plate xli.) show distinctly the general aspect of the building, and the way in which it is connected with the recess. The design consists of an attic, broken in the centre by steps leading to the platform; the two wings, or flanking members, thus formed, present the appearance of a pedestal, or stylobate, with cornice, die, and plinth. This superstructure rests upon an entabla-

ture supported by two antæ and a central pillar or pier, quadrangular like the antæ, but differing from them in its proportions, and in the profile of its mouldings. The first view of all this suggests the idea of irregularity, and makes it probable that there has been some alteration of the original design: this probability is strengthened by the fact that the attic is made up of a different marble from the pure Pentelic of the entablature and its supports. It might, too, be supposed from the unusual and rather awkward appearance of the middle prop that it had been an after-introduction, for the purpose of meeting the additional pressure of the statue: this inference, however, is disproved by the fact that the architrave is not of one continuous stone, but is jointed immediately over the pier.

Some light may be thrown on these difficulties by a reference to the history of the monument, as preserved in the three inscriptions still clearly legible on the architrave and attic. Of these, the most ancient is that on the centre of the architrave, recording the choragic victory of Thrasyllus of Deceleia, in the archonship of Neæchmus. The second shall be given

entire, as a specimen of the style of these memorials, and as an illustration of the manner in which the performances themselves were got up.

The People gave the games: Pytharatus was Archon:

Thrasycles, son of Thrasyllus, a Decelian, was Agonothetes:

The Youths of the tribe of Hippothoon gained the victory:

Theon, the Theban, played the flute:

Pronomus, the Theban, composed the piece.

The other inscription records a contemporaneous triumph achieved by the same individual. Mr. Wilkins, in his valuable but somewhat paradoxical *Atheniensia*, has read these documents strangely. He affirms the double victory to have been gained in the earlier archonship of Neæchmus; whereas the inscriptions assign the first only—that of Thrasyllus—to his magistracy, and the two subsequent victories of Thrasycles to the much later archonship of Pytharatus. In addition to this error, Mr. W. gives 328 as the date of the presidency of Neæchmus, whereas the table of Olympiads, as published by Playfair, places it in 320, and this is followed by Leake and Gell. Pytharatus presided 271 B. C. Independently, however, of all discussion respecting dates,

the mere fact that these inscriptions relate to more than one victorious Choragus, may assist in explaining some of the irregularities in the construction of the monument, and make it probable that the upper portion, with the statue, was an addition to the primary design.

The execution, although not to be compared with the exquisite workmanship of the monument of Lysicrates, is good, and the statue is "the work of an excellent sculptor."

PLATE XLI.

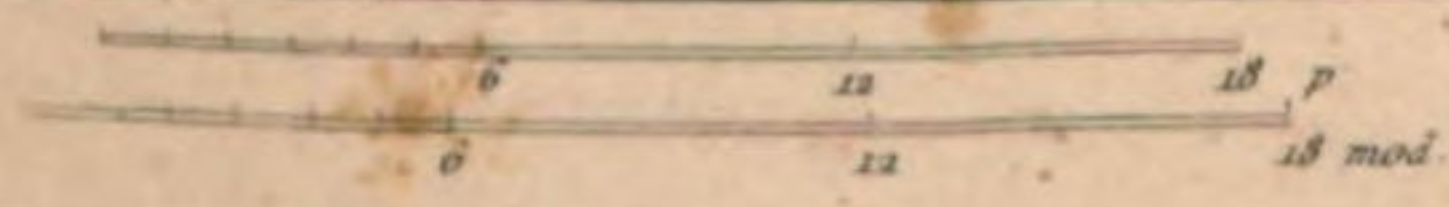
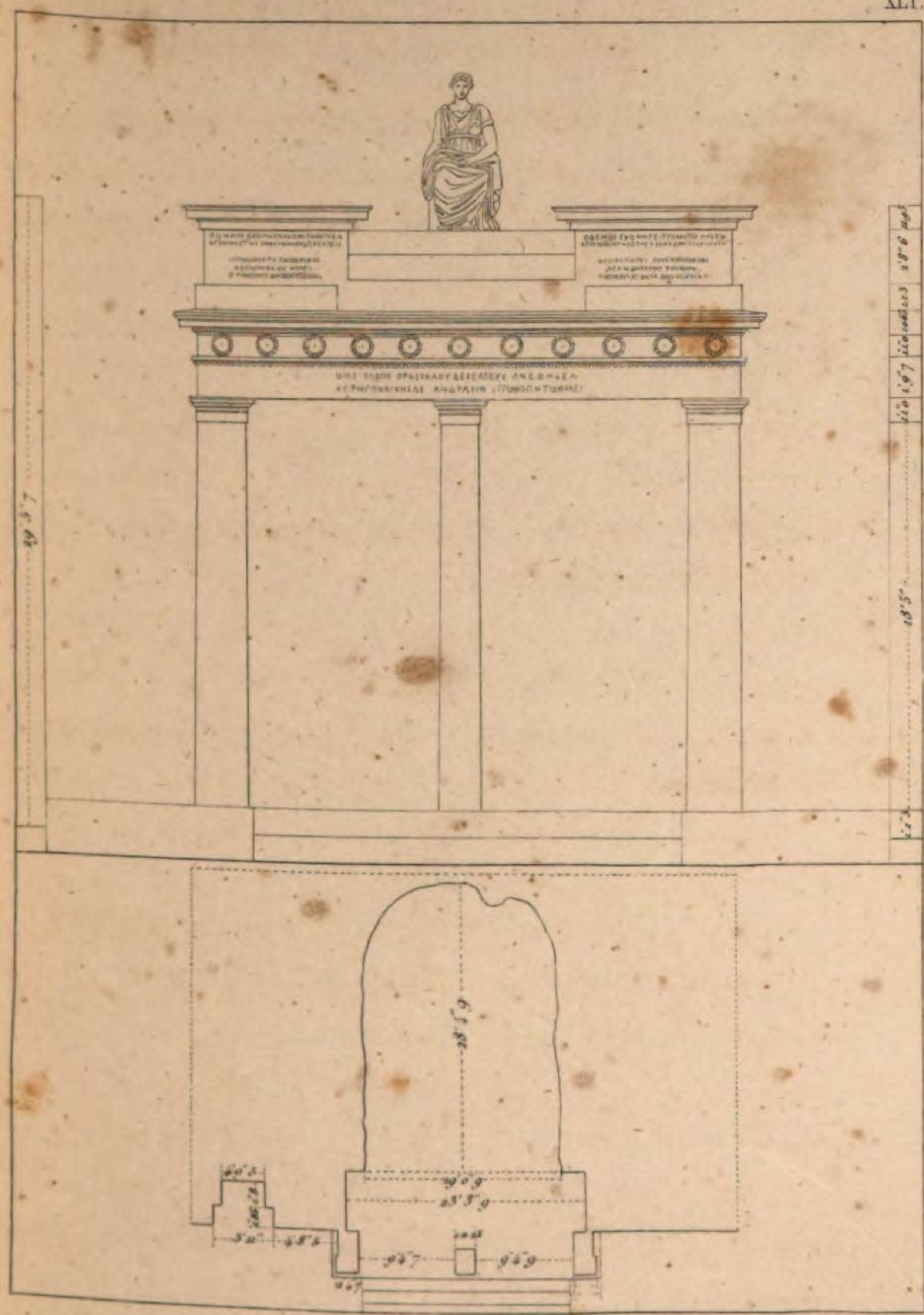
Plan and elevation of the Choragic monument of Thrasyllus.

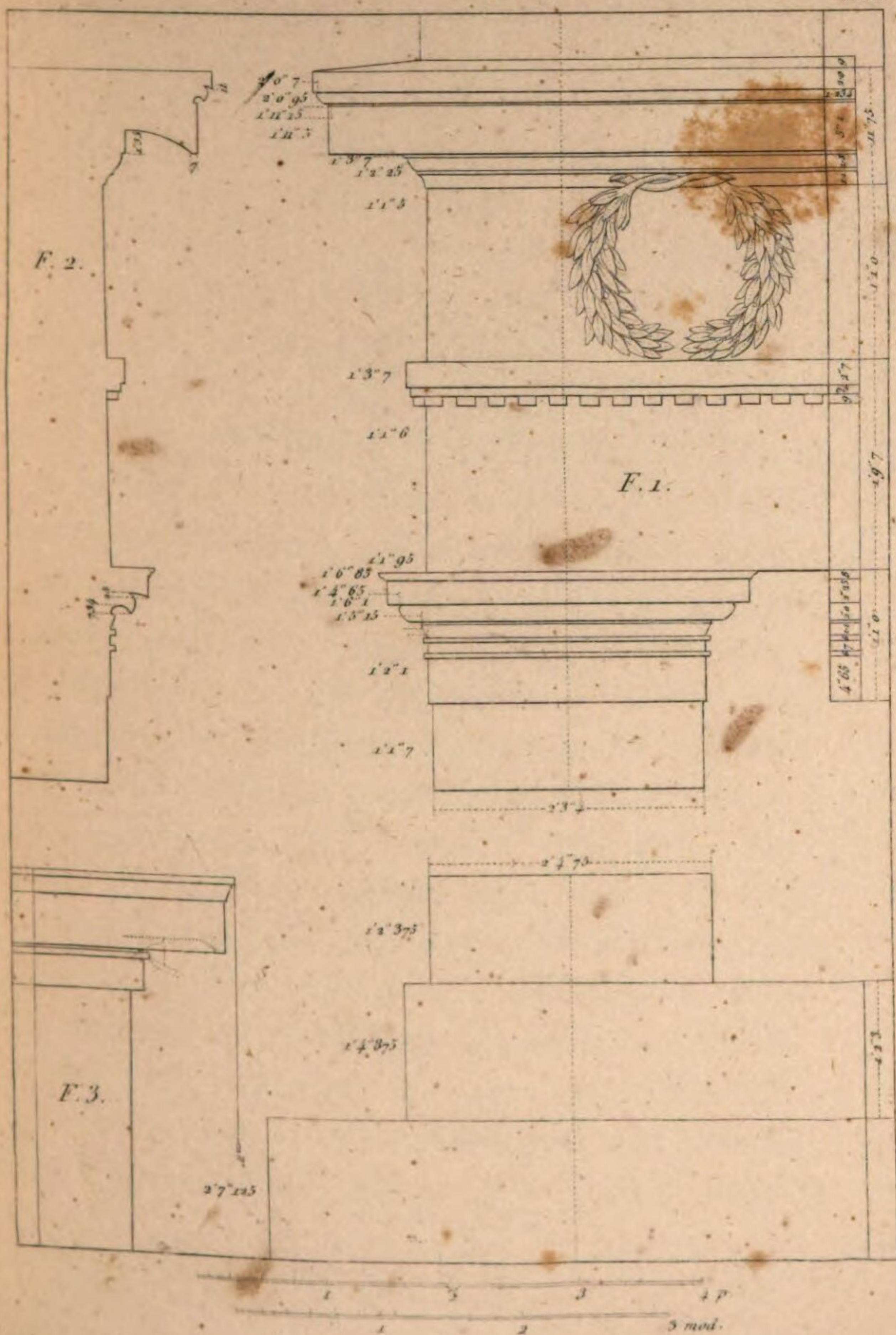
PLATE XLII.

Fig. 1. Details of the entablature and capital.

Fig. 2. Vertical section of the entablature.

Fig. 3. Profile of the attic.





THE PROPYLÆA.

Plates XLIII. XLIV. XLV. XLVI. XLVII.

THIS splendid structure may be considered as the most thoroughly characteristic of all the existing examples of Athenian magnificence. It was, when in its perfect state, the admiration of Greece; and Epaminondas—whether in menace or in metaphor may be doubtful—proposed its forcible removal to the Cadmean citadel of Thebes. “This work,” says Colonel Leake, “the greatest production of civil architecture in Athens, which equalled the Parthenon in felicity of execution, and surpassed it in boldness and originality of design, was begun in the archonship of Euthymenes, in the year before Christ 437. It was built under the directions of the architect Mnesicles, who completed it in few years.”

Certain writers of antiquity have rated its cost at the enormous sum of two thousand and twelve talents, an amount hardly credible in itself, and quite at variance with the calculations of other and more trustworthy authorities.

Stuart was prevented from completing his survey of the Propylæa, by circumstances which compelled him to hasten his departure from Athens. Happily the deficiencies thus occasioned were to a considerable extent supplied by the subsequent visit of Revett, in whose drawings, admirably accurate in general, there are, however, a few errors, which will be corrected in the following details. Many particulars, which could not be ascertained from the existing remains, have been, since the publication of Stuart's great work, obtained from a very singular and unexpected source. It seems that there was a nearly exact duplicate of the Athenian Propylæa. The entrance to the sacred inclosure of the Temple of Ceres, at Eleusis, was modelled, in after times, upon the structure of Mnesicles, and by marvellous good fortune, that which is wanting in the one, has been found still extant in the other.

By referring to the plan in Plate xliii. it will be seen that the system of buildings which usually passes under the general designation of "The Propylæa," consists of a centre and two projecting wings, the fronts facing inward, and the whole forming three sides of a quadrangle. Of these three divisions the first only is the Propylæa, or ornamental approach to the five gates by which the Acropolis was entered: the colonnade on the right adorned the temple of the Wingless Victory: the opposite division contained, in an interior chamber, the celebrated paintings of Polygnotus. Concerning the entire structure a rather whimsical hypothesis has been started by Colonel Leake. He has argued, in his valuable work on the Topography of Athens, very ingeniously in favor of the supposition that this was altogether a military arrangement, an important post strongly fortified with a special view to the system of attack and defence prevalent among the Greeks. It were a mere waste of time and typography to deal argumentatively with suppositions so utterly untenable; and it may perhaps be equally idle to offer another suggestion, which shall, however, be ha-

zarded, though without laying undue stress on either its nature or its probability. The western face of the Athenian citadel was its only accessible side; and of this face, the Propylæa occupied the centre. There can be no question of the fact that, as on all weak points of a fortification, barricades were multiplied in advance of this post, nor that when these were either stormed or beaten down, the assailants stood before the last and weakest defence of the garrison, and had only to force the doors of a simple wall, in order to become masters of the interior. In effecting this, they would derive great advantage from the shelter afforded them by the strong stone roof of the Propylæa. Now is it an improbable conjecture in this case, that religious feeling may have had something to do with the matter, and that these temple-like structures might be intended as an appeal to the divine Protectors of Athens? Failing all other defences, there was yet a hope that the hitherto successful enemy would be arrested at the consecrated barrier.

Considerable uncertainty prevailed in the time of Stuart, respecting the existence of a carriage-way

through the Propylæa; and the two circumstances which seemed to prove the affirmative, were, first, the width (ditriglyph) of the central intercolumniation; secondly, the introduction of chariots in the Panathenaic procession, as represented on the frieze of the Parthenon. Subsequent examination, under more favorable auspices, has confirmed this inference, by the discovery of evident traces of the skilfully constructed inclined plane, by which carriages passed on to the interior of the Acropolis.

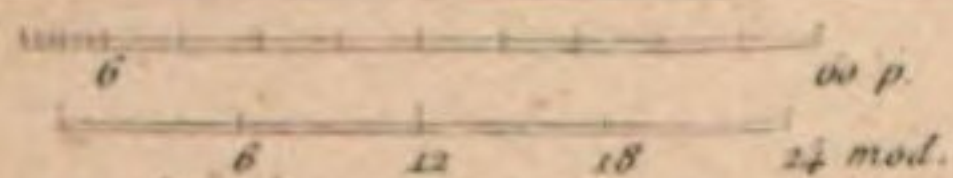
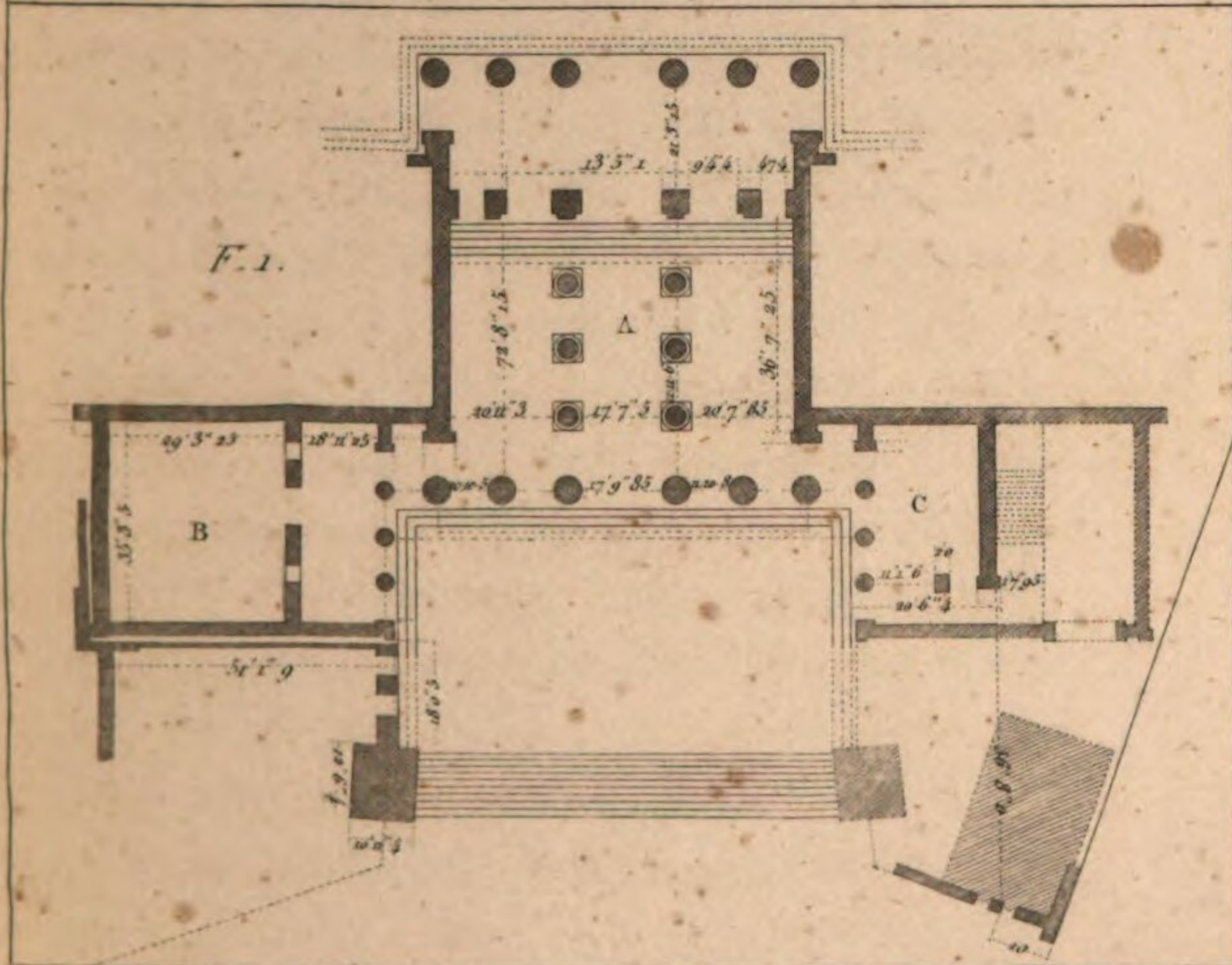
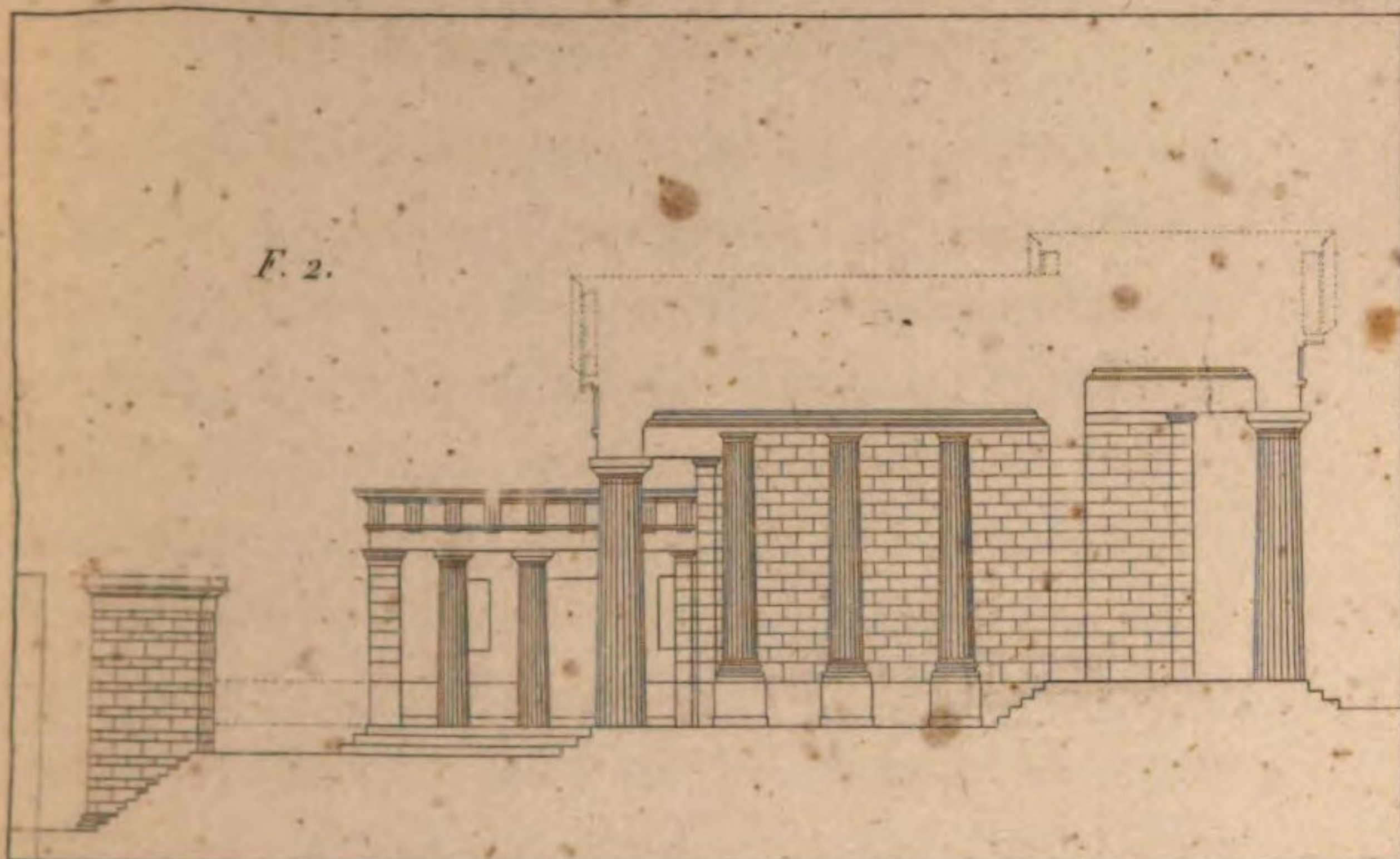
Colour and gilding appear to have been extensively employed in the decoration of this splendid structure. Among the Elgin marbles in the British Museum, may be seen a block still retaining traces of the interior painted cornice.

“Here,” in the glowing language of Mr. Wordsworth, “above all places at Athens, the mind of the traveller enjoys an exquisite pleasure. It seems as if this portal had been spared in order that our imagination might send through it, as through a triumphal arch, all the glories of Athenian antiquity in visible parade. . . . It was this particular point in the localities of Athens which was most admired by the

Athenians themselves: nor is this surprising: let us conceive such a restitution of this fabric as its surviving fragments will suggest,—let us imagine it restored to its pristine beauty,—let it rise once more in the full dignity of its youthful nature,—let all its architectural decorations be fresh and perfect,—let their mouldings be again brilliant with their glowing tints of red and blue,—let the coffers of its soffits be again spangled with stars, and the marble antæ be fringed over as they were once with their delicate embroidery of ivy-leaf..... and then let the bronze valves of these five gates of the Propylæa be suddenly flung open, and all the splendours of the interior of the Acropolis burst upon the view.”

PLATE XLIII.

Fig. 1. Plan of the Propylæa.—A, the Propylæa, properly so termed. B, chamber, ornamented by the paintings of Polygnotus. C, temple of Wingless Victory. It will be seen by the inspection of this diagram, aided by a reference to the longitudinal section which is given, fig. 2, on the same plate, that the Propylæa (or rather, in strict application to the



central structure, the Propylæum) consisted of a portico, a vestibule, and a posticum, or back portico, facing the platform of the Acropolis. These porticoes were Doric, and hexastyle; the vestibule, or interior portion of the building, had its roof supported by six Ionic columns; but the pedestals, as represented in the plate, never existed: Revett's error was occasioned by misconception respecting the proportions of the shaft, and he had no opportunity of ascertaining the real circumstances by excavation. The marble beams which supported the ceiling and roof were from seventeen to twenty-two feet in length, and of proportionate solidity. The ceiling was richly carved and painted. Immediately behind the ranges of Ionic columns stood the terminal wall with five gates, diminishing in width and height as they receded from the centre opening, which was of sufficient dimensions to allow the passage of carriages; the relative proportions are indicated in the plan. The depth of the building, from the front to the wall, was forty-three feet, and beyond the wall was the posticum, adding eighteen feet to the above extent. The Temple of Victory, and the Painted Chamber,

formed wings, nearly symmetrical externally, to the central Propylæum, although they were of different arrangement interiorly, as will be evident on reference to the plan. Each of them presented the exterior aspect of a pedimented portico with three Doric columns *in antis*. The entire of these constructions was of Pentelic marble.

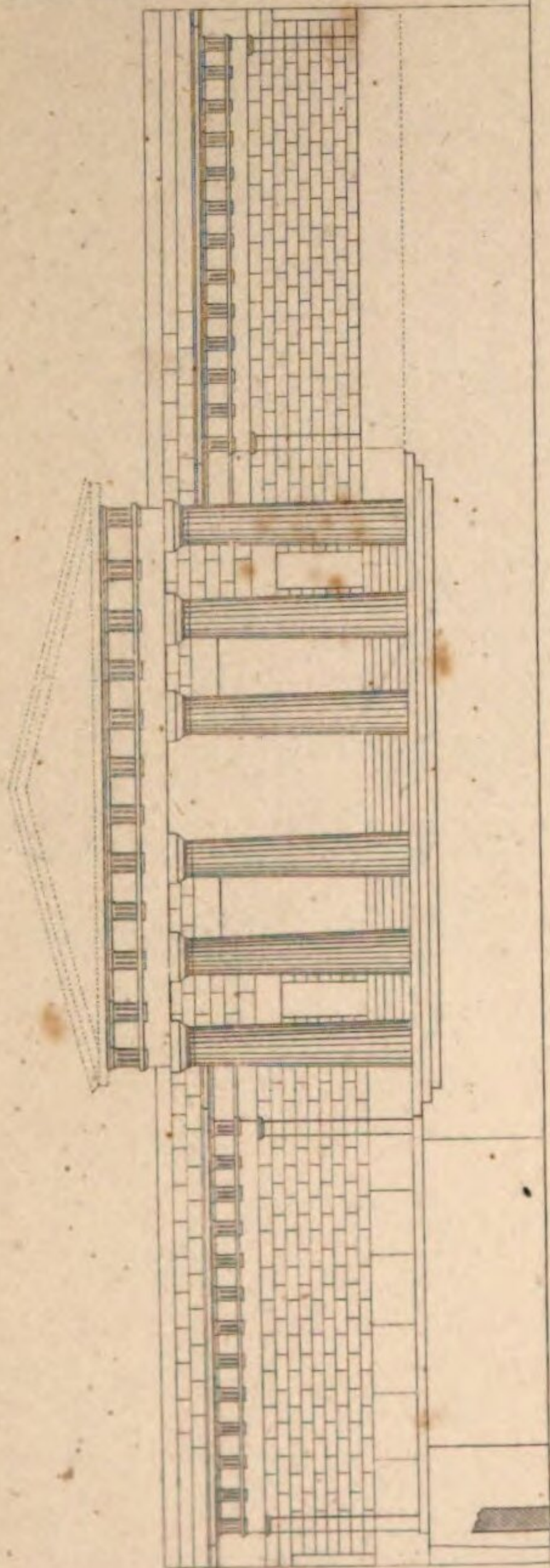
Fig. 2 exhibits, in section, the longitudinal range of these buildings, with the different levels on which they stand. On the left are one anta and two columns of the right wing, (B in the plan): next follow the Doric portico, and the Ionic vestibule, with the terminating wall; succeeding this, on the right, is the posticum, with pteroma, anta, and Doric column.

PLATE XLIV.

Elevation of the Propylæa.

PLATE XLV.

Fig. 1. Capital, architrave, and frieze of the central portico.



6 72 p.

6 12 18 24 30 36 mod.

Fig. 2. Upper part of the shaft of the Ionic columns of the vestibule.

Fig. 3. Section of the external cornice.

PLATE XLVI.

View and section of the entablature and capital of one of the antæ of the Temple of Victory.

PLATE XLVII.

Fig. 1. Profile of the capital of the central portico.

Fig. 2. Section, on a larger scale, of the four annulets.

Fig. 3. Capital of one of the antæ.

This description of one of the most impressive productions of Athenian genius and liberality, cannot be more usefully terminated than by a paragraph of severe but judicious criticism from an article supplementary to Stuart, by Mr. Kinnaird.

“Whether the design of the Propylæa, if viewed in concurrence with our modern opinions, founded on

the experience of a greater variety of architectural composition, were conducted upon the principles of a correct taste, may be questionable, particularly as regards the juxtaposition of columns of different orders and altitude. It is, however, very evident that at the entrance to the sacred peribolus of the Acropolis, the ancient pictorial effect of this fabric, from its perspective combination as a foreground with the first distinct view of the surpassing Parthenon, must have excited equal admiration with the daring magnificence of its construction. Of the force of this impression on the imagination, the full influence is made known to us by the recorded envy which threatened the removal of the edifice to the Cadmean citadel, during the Theban ascendancy, as well as by the existing proof of the imitation of its principal mass, both in form and dimensions, at the consecrated precinct of the mystic temple of Eleusinian Ceres."

THE TEMPLE OF THESEUS.

Plates XLVIII. XLIX. L. LI. LII. LIII.

THIS edifice, the least dilapidated among the remaining structures of ancient Greece, has in an especial manner excited the admiration of the most accomplished travellers.

Dodwell says of it that "this elegant building probably furnished the model of the Parthenon, which resembles it in the most essential points, though it is of nearly double the size. Indeed, the Theseion impresses the beholder more by its symmetry than its magnitude."

Sir William Gell describes it as "perhaps the most beautiful and best preserved monument of antiquity; and producing, notwithstanding its small dimensions of one hundred and four feet by forty-five feet, an inconceivable effect of majesty and grandeur."

Mr. Wordsworth is enthusiastic in eulogy. "Such," he exclaims, "is the integrity of its structure, and the distinctness of its details, that it requires no description beyond that which a few glances might supply. Its beauty defies all: its solid yet graceful form is indeed admirable; and the loveliness of its colouring is such, that, from the rich mellow hue which the marble has now assumed, it looks as if it had been quarried, not from the bed of a rocky mountain, but from the golden light of an Athenian sunset."

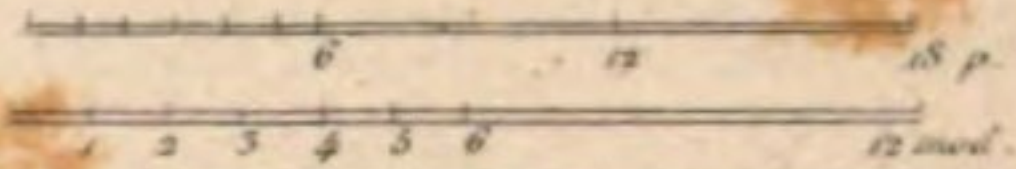
Stuart speaks of it more soberly, but not less impressively, as "one of the noblest remains of ancient magnificence, and at present the most entire."

This Doric temple is peripteral, with six columns in front, and thirteen on either flank. The portico fronts the east. The pronaos and posticum are formed by the continuation of the side walls, with two columns between the antæ. Every part of the building is of marble, and it rests upon a foundation of massive limestone blocks. All evidence concurs to establish the claim of this admirable structure to be considered as the temple of Theseus, erected in

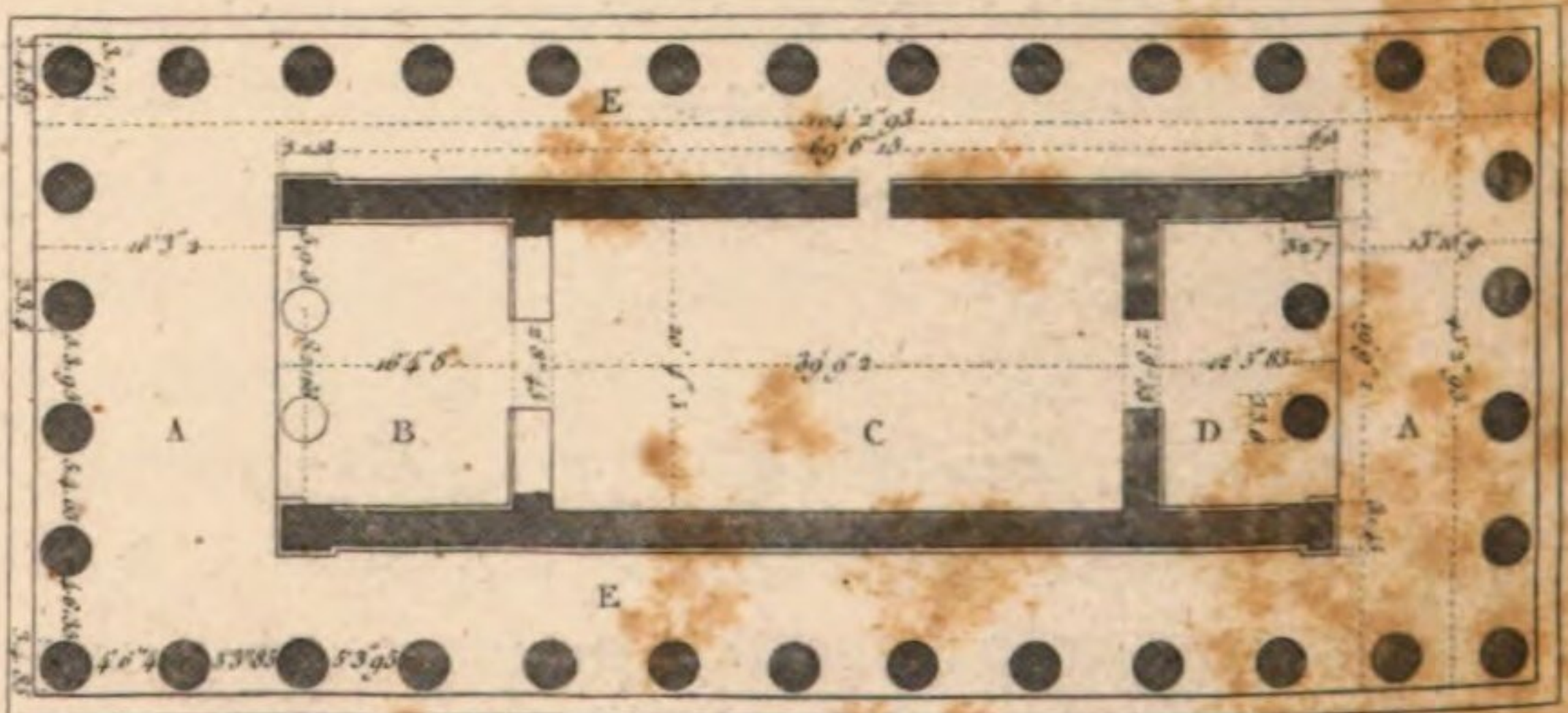
honor of that hero, and in expiation of the characteristic ingratitude with which the Athenians had repaid his eminent services and heroic deeds. Centuries rolled away before their hereditary guilt was thus atoned for; and the misdeeds of the olden time might yet have passed unrecognized, but for the miraculous appearance of a mighty vision, the armed spectre of Theseus, scattering on the plain of Marathon the enemies of his ungrateful country. The Delphic oracle directed the recovery of his remains, and their honorable burial. This pious duty was performed by the son of Miltiades, who found the hero's bones and armour in the island of Scyros, and brought them back to Athens, where they were welcomed with sacrifices and festivals: games were instituted and temples built, in honor of him dead, who, living, had been persecuted and driven forth to die by violence in a foreign land. His temple was not less revered than those of Pallas and Demeter: as a sanctuary it protected those who fled from the pursuit of law; and its peribolus was large enough to hold the military assemblies. Its erection dates thirty years earlier than the Parthenon.

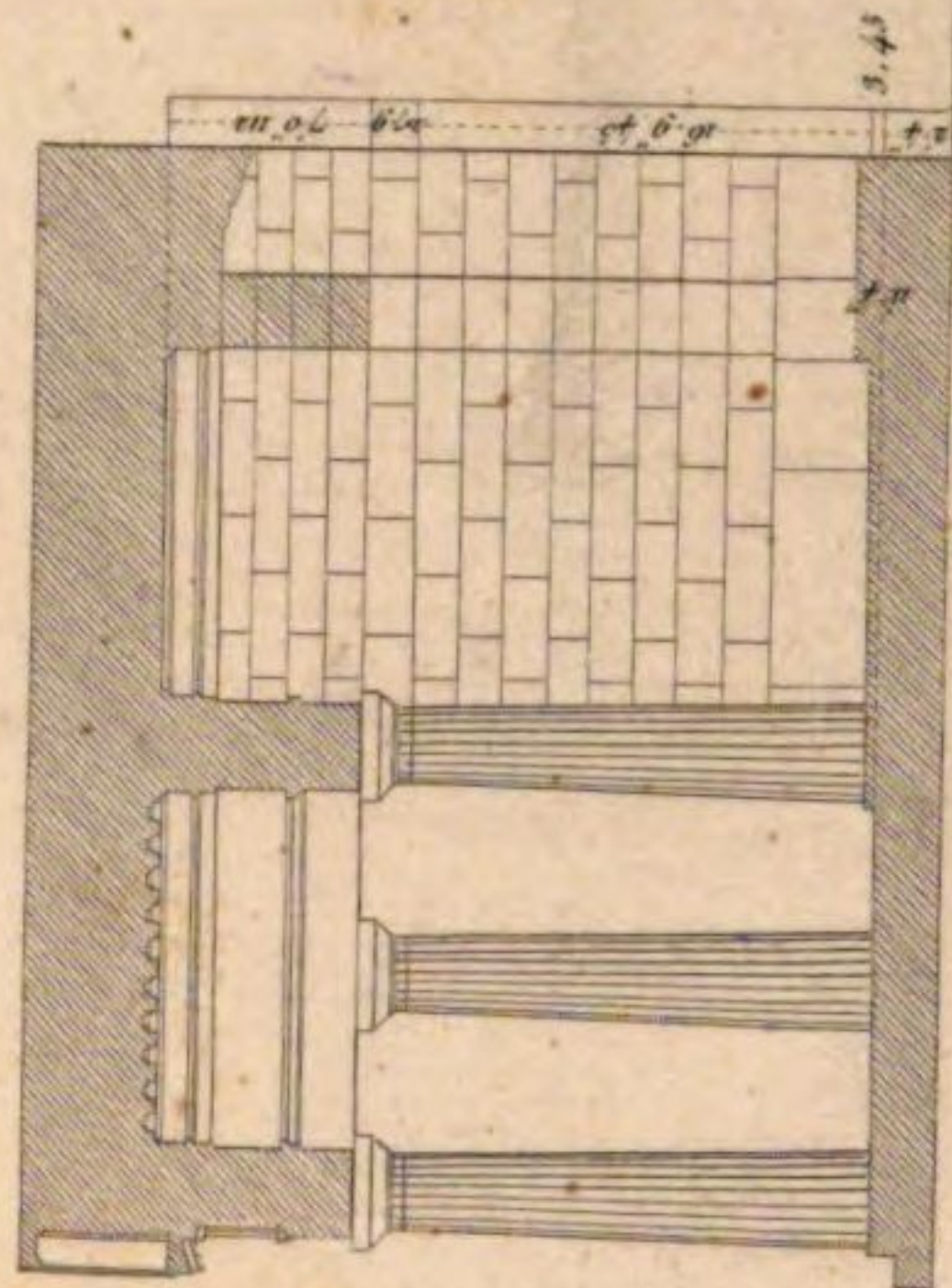
Unlike the lavish decoration of the temple of Minerva, the Theseium was ornamented with a sparing hand, though the arrangement of the sculpture was so judiciously managed, as to produce the greatest possible effect. Only the eastern or principal front of the temple appears to have been charged with figures: the posticum, indeed, had on the inner frieze a lively representation of the Feast of the Lapithæ, in which Theseus bore a distinguished part; but the entablature and pediment of the western portico exhibit no indications of similar adornment. The grand front, on the contrary, was filled with admirable sculpture; that of the tympanum has disappeared, but the frieze of the pronaos is covered with groupes, part of which are engaged in fierce conflict, while others seem to represent deities. The eastern portico exhibits the labours of Hercules on the ten metopes of the front, while four others immediately consecutive on either flank, apparently refer to Theseus, whose friendly alliance with the son of Alcmena is thus commemorated. It is by no means unlikely that these subjects were designed, if not executed, by the celebrated Micon.

F. 2.



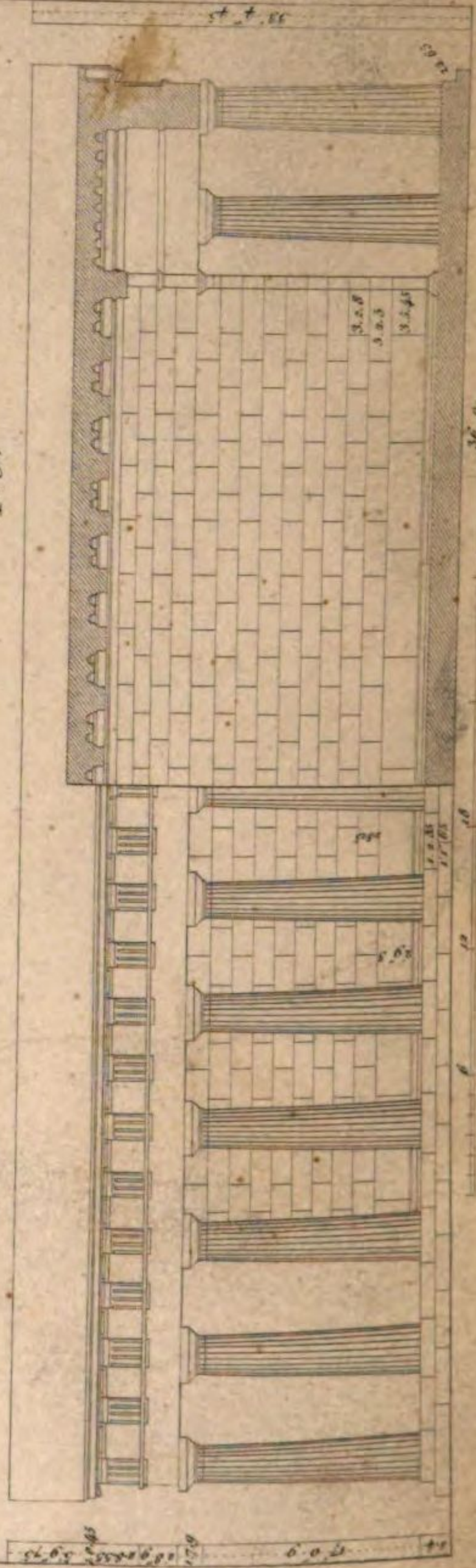
F. 1.



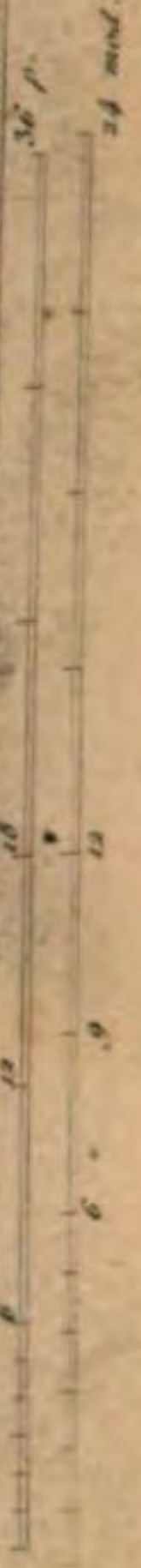


F.1.

F.3.



F.2.



The remaining metopes of the sides have never been adorned with sculpture.

PLATE XLVIII.

Fig. 1. Plan of the temple. It presents an exact illustration of the Vitruvian arrangement of a peripteral temple. A A, the two fronts. B, the pronaos. C, the cella, or nave. D, the posticum. E E, the pteromata, or wings.

Fig. 2. Transverse section of the eastern portico, the front columns being removed to exhibit the columns, antæ, and lacunaria, of the pronaos, with the bas-relief which adorns the frieze.

PLATE XLIX.

Elevation of the eastern front.

PLATE L.

Fig. 1. Longitudinal section of the eastern portico and pronaos.

Fig 2. Half the flank and half the longitudinal section of the temple, exhibiting the masonry, and the arrangement of the lacunaria.

PLATE LI.

Fig. 1. Section of the entablature over the columns of the portico, with details of the mouldings and lacunaria.

Fig. 2. Plan of the soffit of the architrave, and of the lacunaria.

PLATE LII.

Entablature and capital of the columns of the façade.

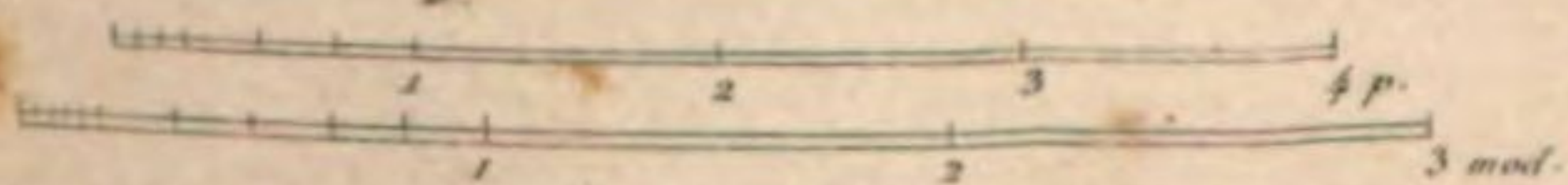
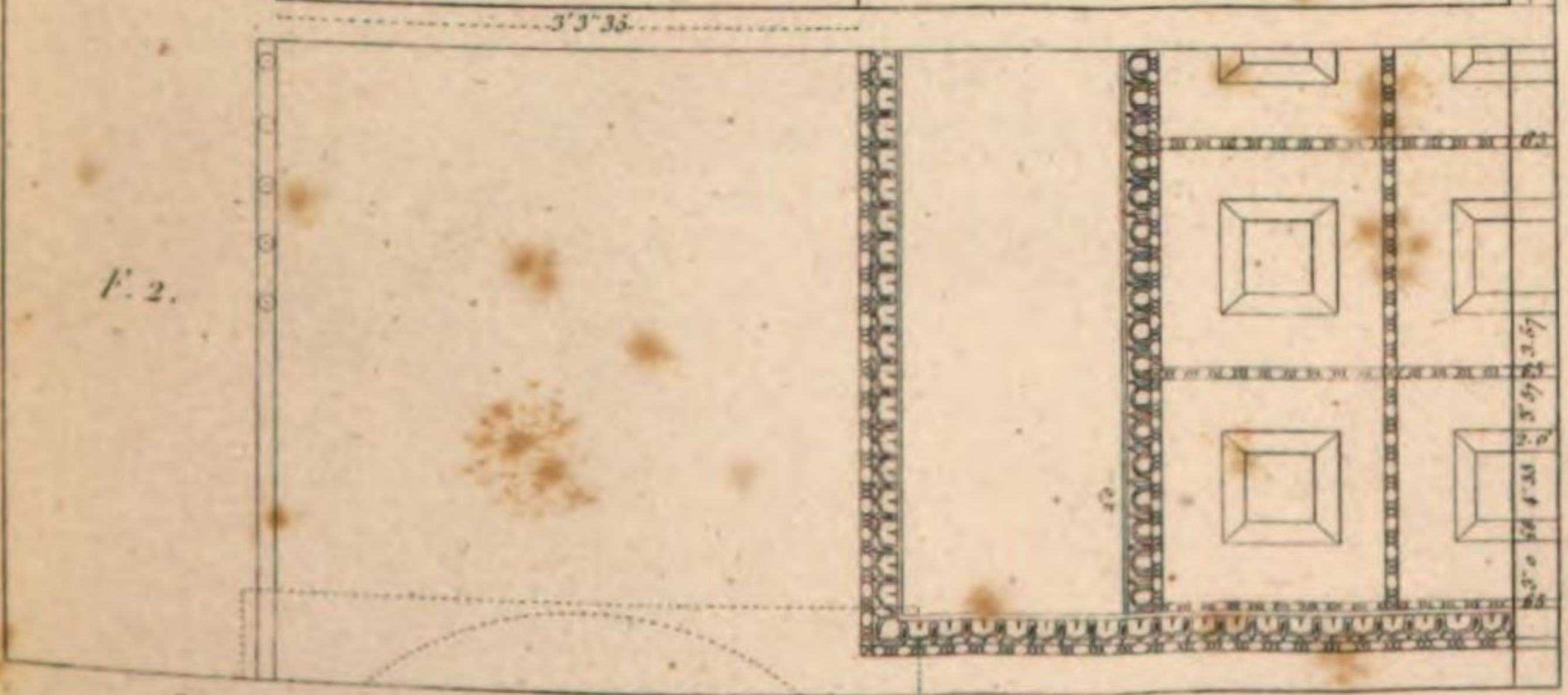
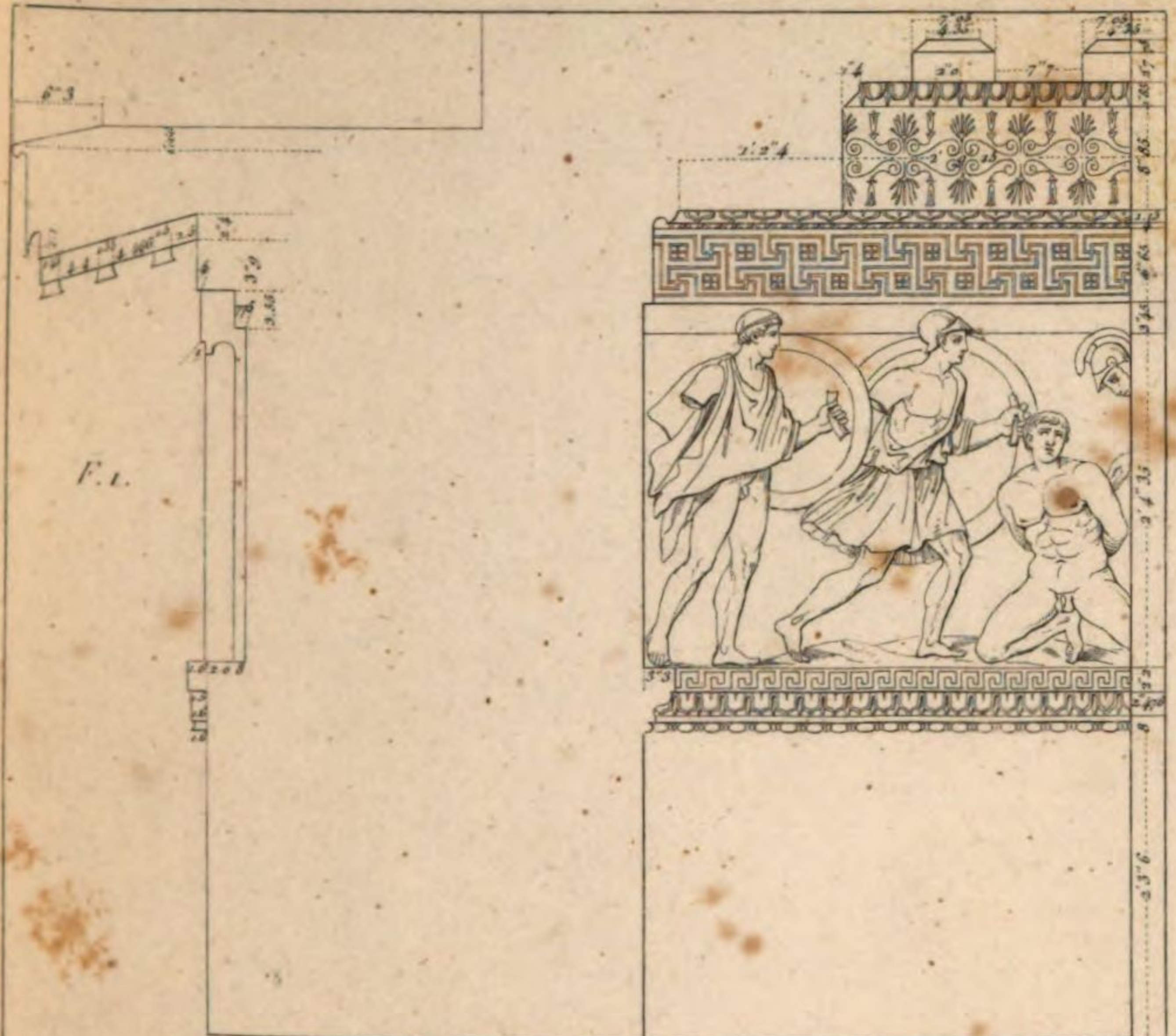
PLATE LIII.

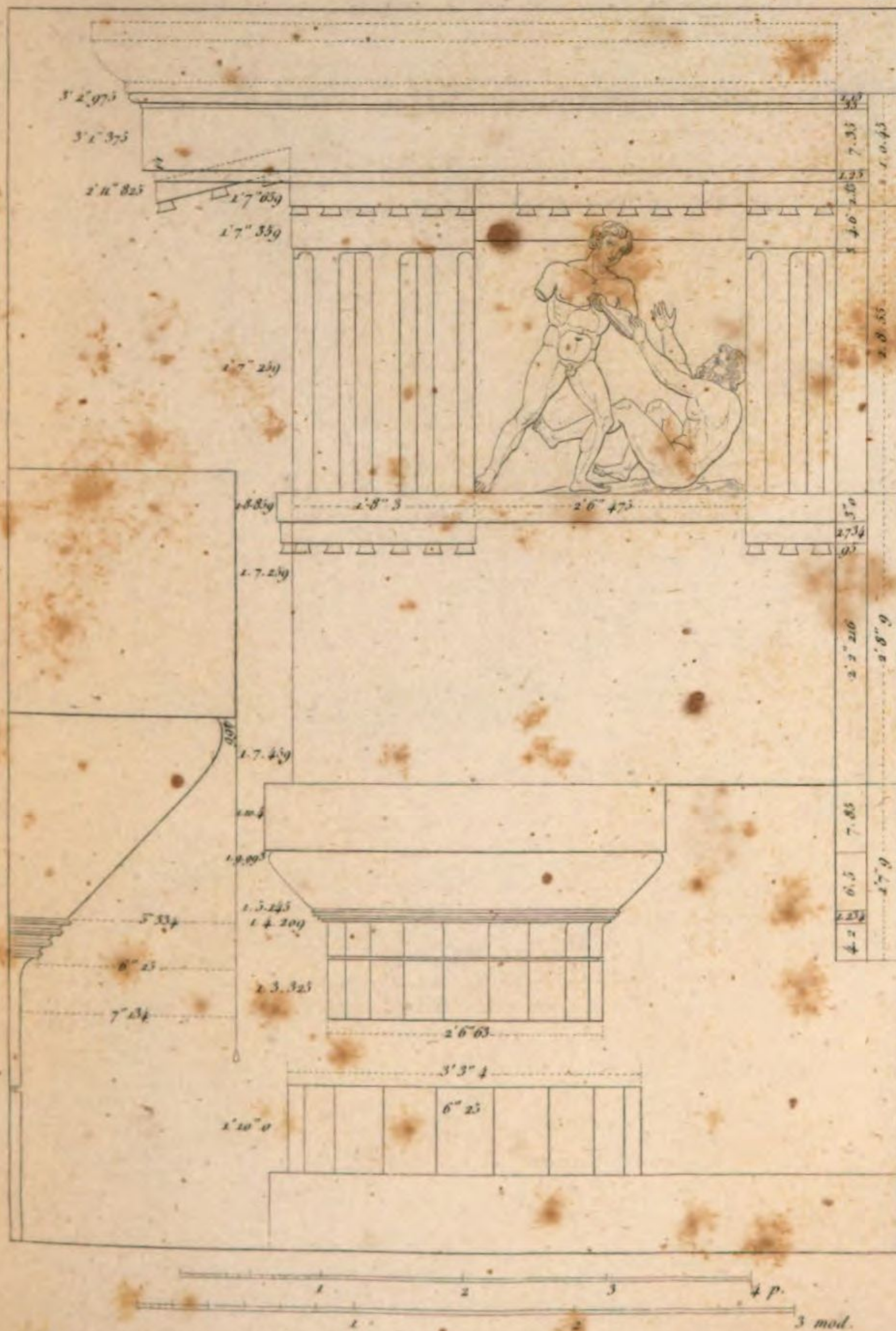
Fig. 1. Details of the capital, on a larger scale.

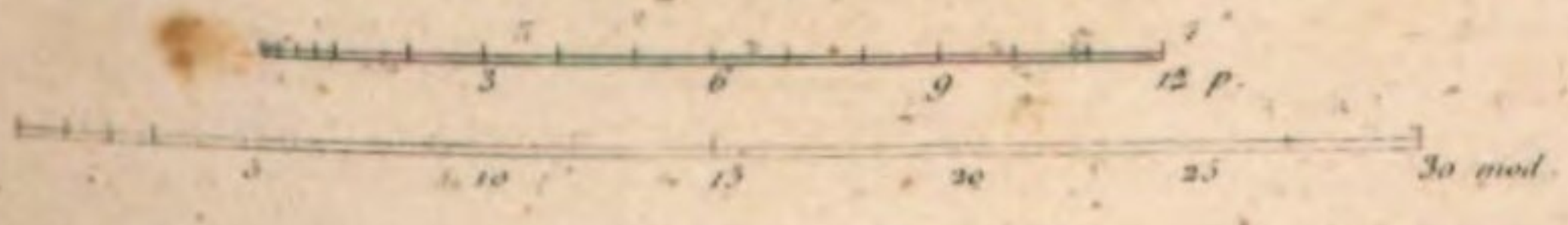
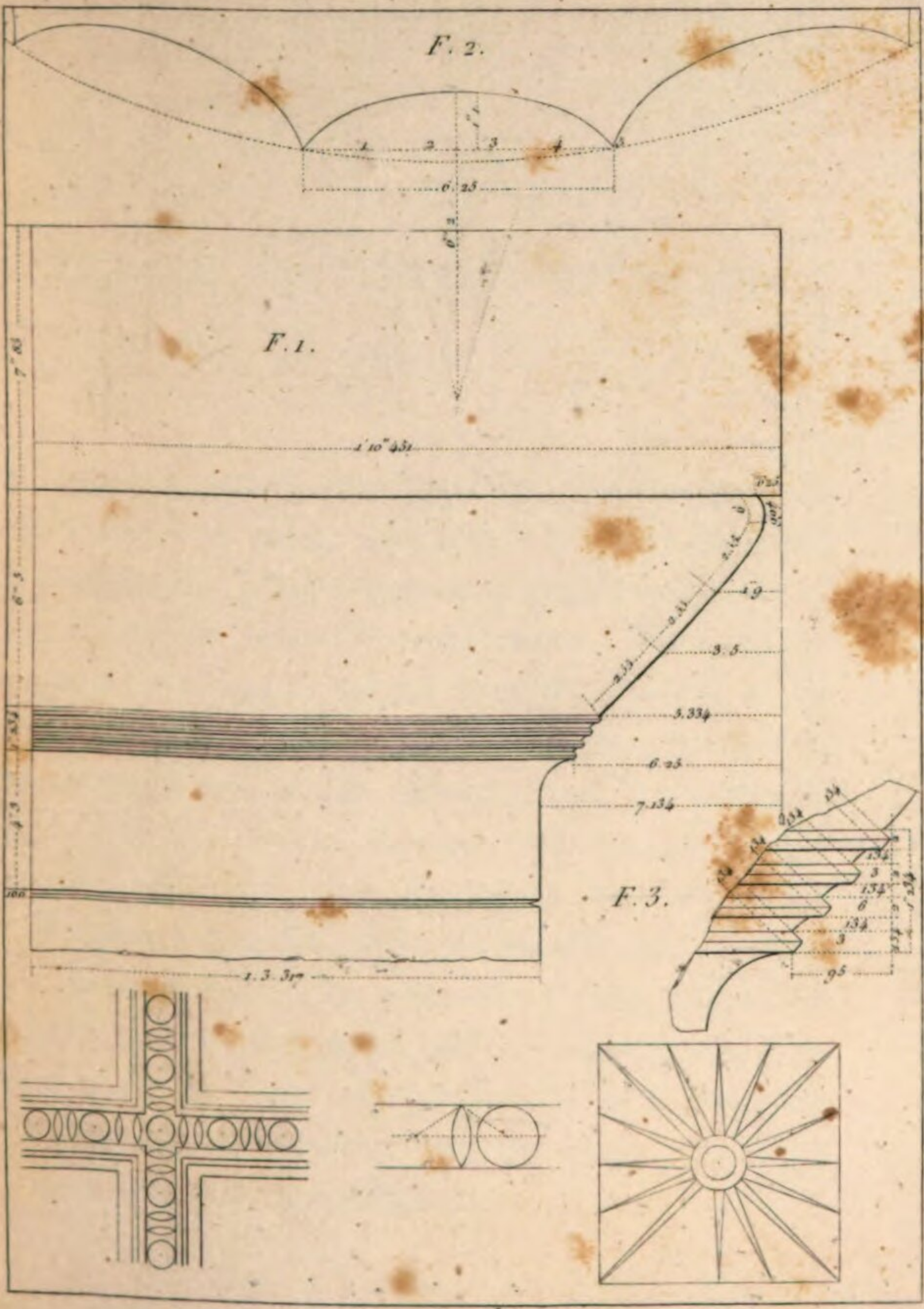
Fig. 2. Plan of the flutings.

Fig. 3. Details of the four annulets of the capital.

The figures at the lower part of the plate, are representations of ornaments painted in the soffit of the lacunaria.







TEMPLE OF JUPITER OLYMPIUS.

Plate LIV.

“IN a south-eastern direction from the Acropolis, at the distance of about five hundred yards from the foot of the rock, stand sixteen gigantic columns, of the Corinthian order of architecture. They are the remains of a temple which formerly boasted of an hundred and twenty; (124?) so disposed as to present a triple row of ten in each front, and a double row of twenty in the flanks. The length of the temple, measured upon the upper step, was three hundred and fifty-four feet; its breadth, one hundred and seventy-one. The columns of this stupendous edifice were six feet and a half in diameter, and more than sixty feet high. The entire building was constructed with the marble from the quarries of Pentelicus.”—(Wilkins, *Atheniensia*.)

“The cluster of magnificent columns of Pentelic marble, at the south-east end of the city, near the Ilissus, belonged to the temple of Jupiter Olympius. They are of the Corinthian order, sixteen in number, six feet and a half in diameter, and above sixty feet high, standing upon an artificial platform, supported by a wall, the remains of which show that the entire circuit of the platform was two thousand three hundred feet. It appears from the existing remains that the temple consisted of a cell, surrounded by a peristyle, which had ten columns in front, and twenty on the sides; that the peristyle, being double on the sides, and quadruple at the posticum and pronaos, consisted altogether of one hundred and twenty (?) columns, and that the whole length of the building was three hundred and fifty-four feet, and its breadth one hundred and seventy-one. Such vast dimensions would alone be sufficient to prove these columns to have belonged to that temple, which was the largest ever built in honor of the supreme pagan deity, and one of the four most magnificent ever erected by the ancients.”—(Leake, *Topography of Athens*.)

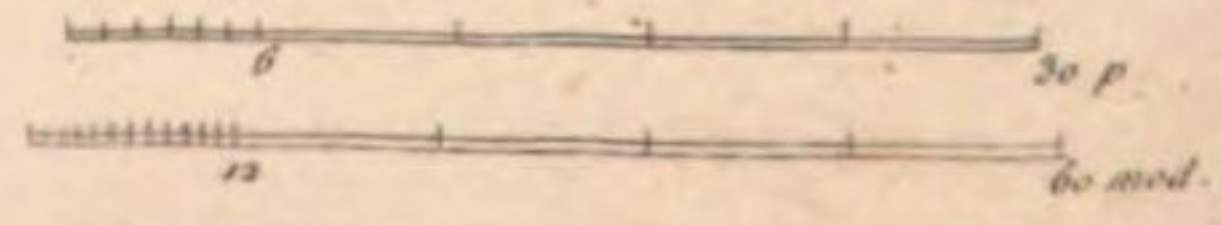
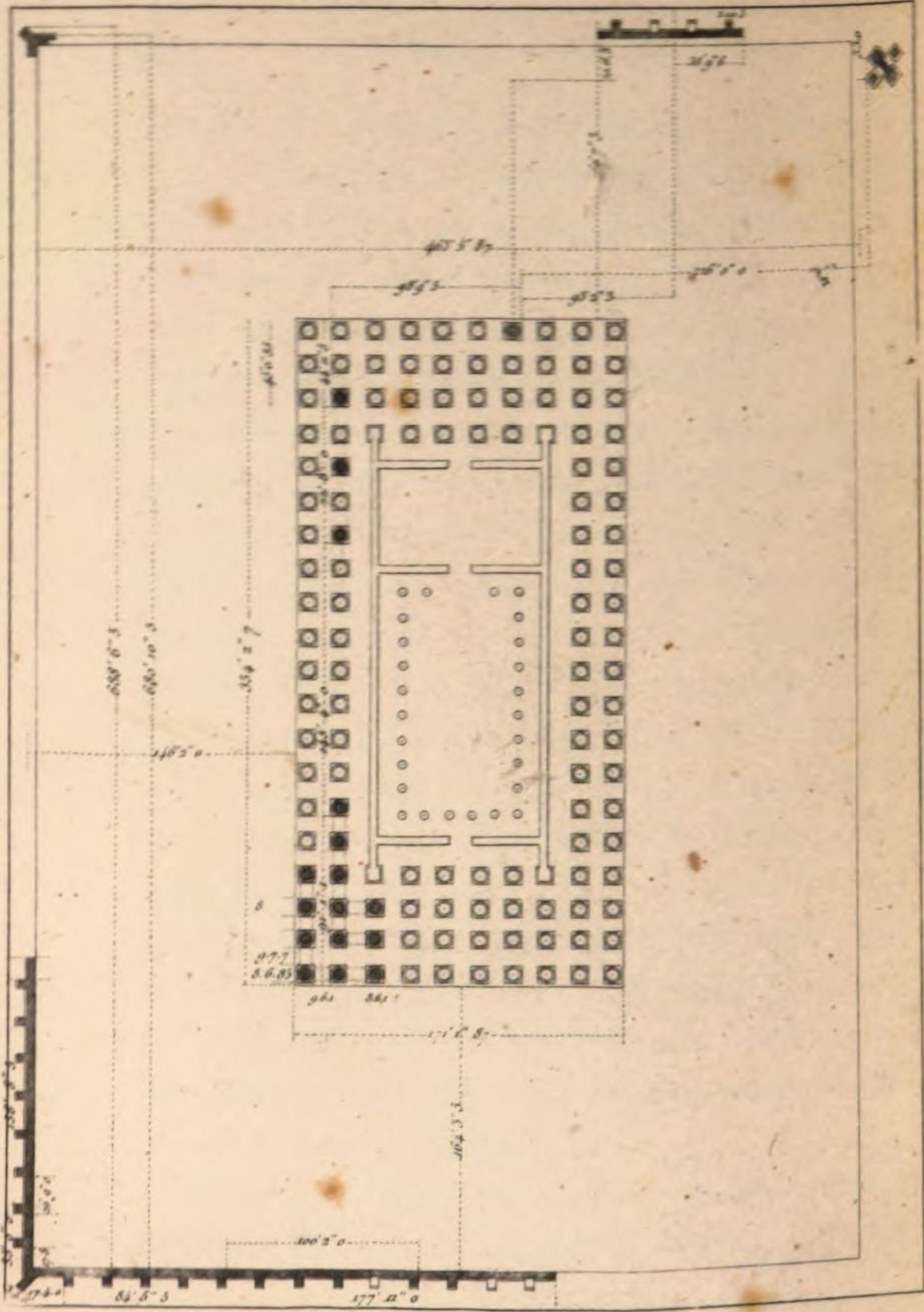
Sir William Gell gives fifty-eight feet as the height

of the columns, including the architrave; and describes the exterior columns as having plinths under their bases, but the inner range as standing upon a continuous 'step,' one foot eight inches in height. The walls of the peribolus are built of materials taken from more ancient edifices, and exhibit many an interesting fragment of antique inscriptions.

The history of this gorgeous structure is too curious to be passed over. That the original Olympium was one of the most ancient of the Athenian temples, may be inferred from the accredited legend which referred its foundation to Deucalion. Pisis-tratus, about 530 B. C. projected a new and more magnificent erection, but the names of his architects have been better preserved than the works which they superintended. Vitruvius informs us that "the foundations of the temple of Jupiter Olympius at Athens were prepared by Antistates, Callæschrus, Antimachides, and Porinus, architects employed by Pisistratus, after whose death, on account of the troubles which affected the republic, the work was abandoned. About two hundred (350 ?) years afterwards, King Antiochus (Epiphanes) having agreed to

supply the money for the work, a Roman citizen, named Cossutius, designed with great skill and taste, the cell, the dipteral arrangement of the columns, the cornices, and other ornaments. This work is not only universally esteemed, but is accounted one of the rarest specimens of magnificence."—(*Gwill's translation.*) Notwithstanding this promising commencement, the work was again interrupted by the death of the Syrian monarch; and after the lapse of nearly a century Sylla laid unceremonious hands upon the columns of the unfinished building, and carried them off to Rome, for the purpose of ornamenting the temple of Capitaline Jove. In the time of Augustus, a sort of joint-stock company of kings, states, and wealthy individuals, undertook the completion of the building; but the spell was not yet broken, and the work remained unfinished until the munificence of Hadrian, under happier auspices, finished and dedicated the temple, and set up in it the statue of the god, nearly seven centuries after its foundation by Pisistratus.

It is to be regretted that these interesting ruins have not yet been thoroughly examined. The height



of the columns prevented Stuart from ascertaining the details of the capital and entablature ; and it was not until 1820 that Mr. Vulliamy succeeded in ascertaining, by means of a projected line and a rope-ladder, the details and dimensions of those members.

“ It is hardly possible to conceive where and how the enormous masses have disappeared of which this temple was built. Its remains are now reduced to a few columns which stand together at the south-east angle of the great platform which was once planted, as it were, by the long files of its pillars. To compare great things with small, they there look like the few remaining chessmen, which are drawn into the corner of a nearly vacant chess-board, at the conclusion of a game.”—(Wordsworth, *Athens and Attica*.)

PLATE LIV.

Plan of the temple and peribolus. The darker portions show the still existing fragments.

THE ARCH OF HADRIAN.

Plates LV. LVI. LVII. LVIII. LIX.

Two circumstances connected with this structure have furnished materials for a controversy, chiefly remarkable for the readiness with which hypotheses are framed, and the ease with which they are demolished. The first difficulty that presents itself to the archæologist, when endeavouring to ascertain the object of this insulated monument, is suggested by its very singular position, awkwardly close to the precinct of the Olympieum, and forming an angle with it of very considerable obliquity. Sir William Gell, indeed, states that this arch is actually included within the line of the peribolus; but that this is not the fact is put in the clearest evidence by other au-

thorities, and may be illustrated by a reference to the preceding plate, (liv.) where the situation of the two buildings is satisfactorily shewn, by the introduction of the monument in its relative position. It stands "within a few yards of the north-east angle of the peribolus;" and the complete finish of all its parts makes it evident that it was never attached to any other construction, while the absence of all the marks that might indicate the former existence of a door or gate, proves that it was simply an ornamental erection, probably standing athwart the street leading from the new Agora to the temple of Jupiter, and having its obliquity to the latter determined by the direction of the road. It is farther suggested by Colonel Leake, that such a position was in strict accordance with the practice of the Greeks, who usually managed the line of access to their temples, so as to throw them into angular perspective, exhibiting at once the front and flank to the eye of the approaching observer.

A second difficulty has been raised by a sufficiently strange accommodation of certain inscriptions on the entablature, and has afforded opportunity for

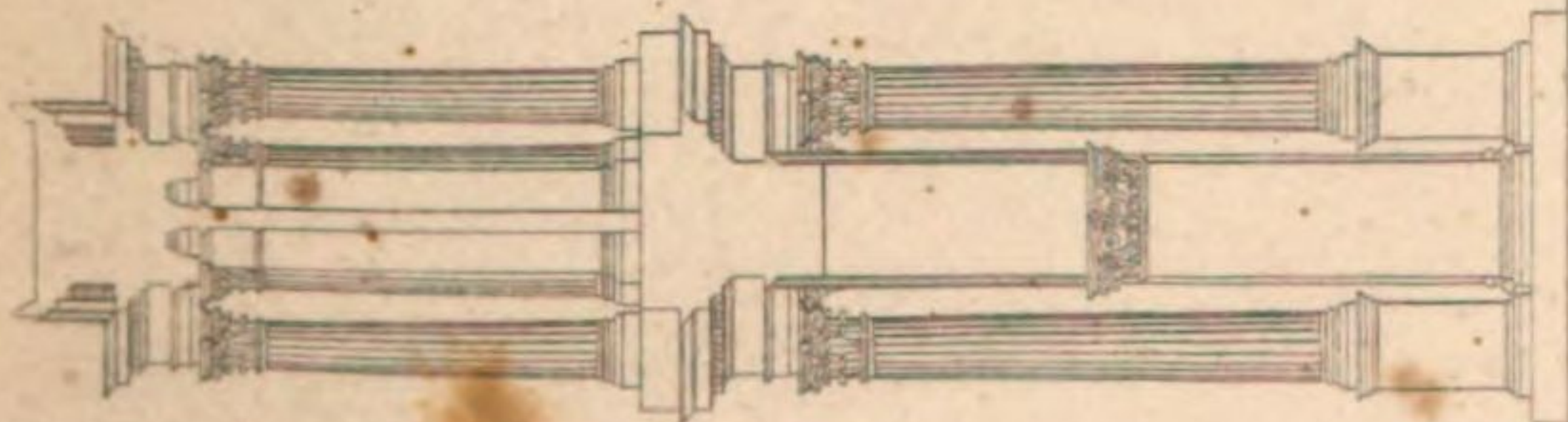
sundry untenable speculations touching the topography of Athens. Into these, however, it is not expedient to enter here; the discussion would answer no purpose of illustration, to say nothing of its interference with the proper object of a work which professes to deal only with facts and their explanations.

It seems not improbable that the arch of Hadrian was built on the site of a more ancient building, known as the gate of Egeus, though altogether on a different plan. The order is Corinthian, and the material is the Pentelic marble: no cement was used in the construction, but the blocks were held together by metal cramps. Both fronts are precisely similar.

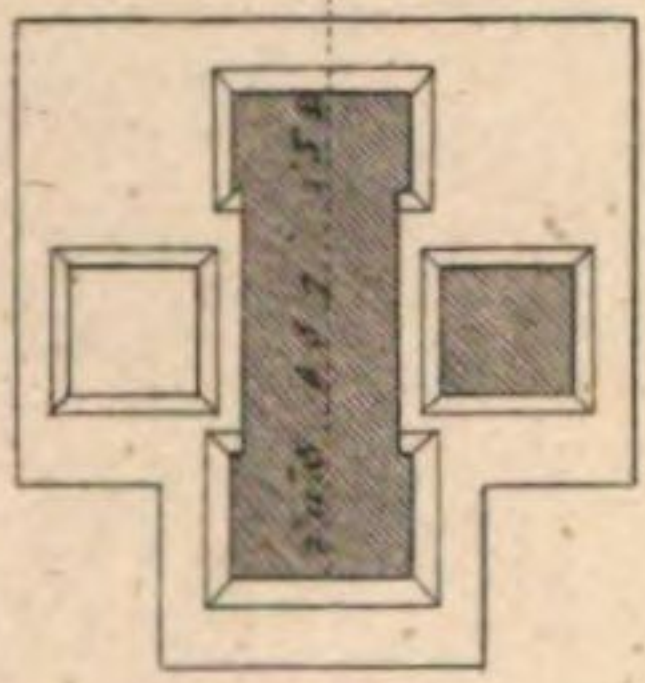
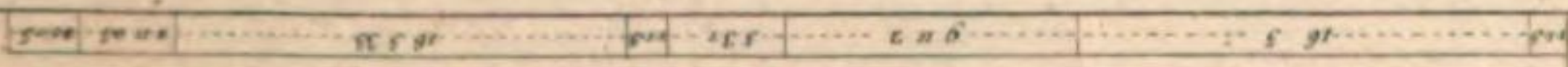
PLATE LV.

Fig. 1. Ground plan of the arch of Hadrian. The pedestals traced in outline are not now in existence, and the columns have been removed from their places both in front and rear.

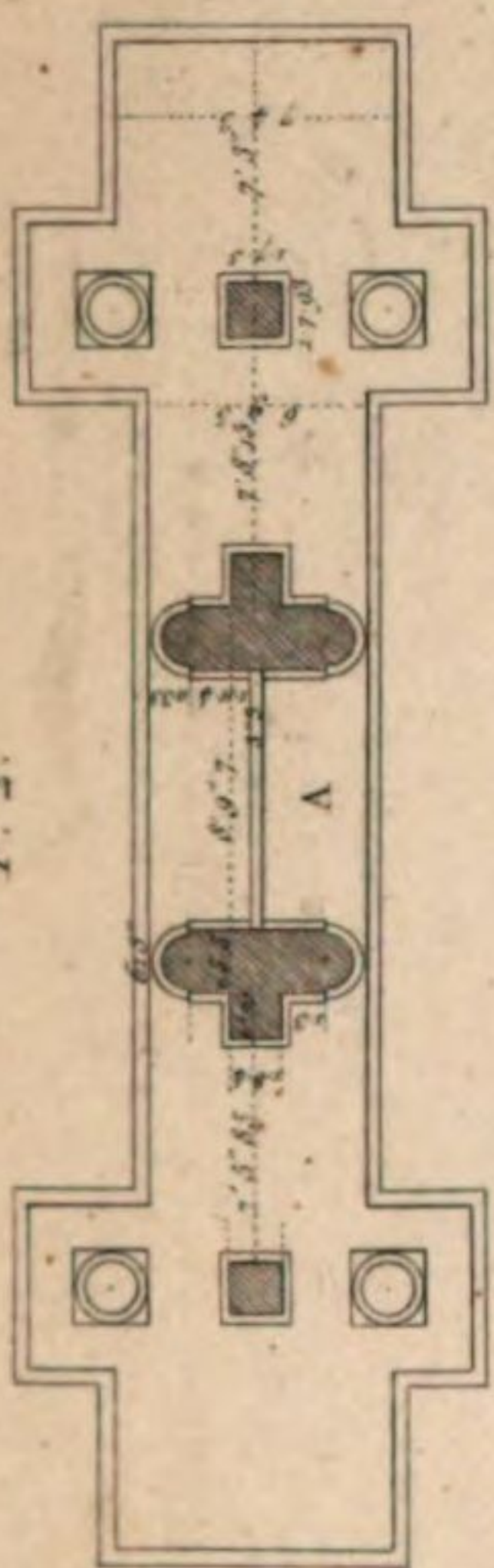
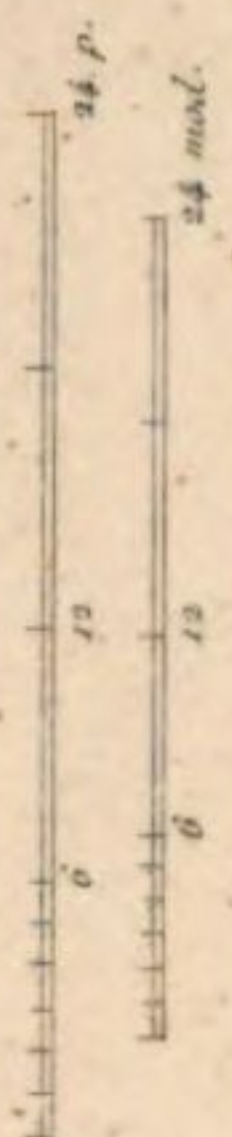
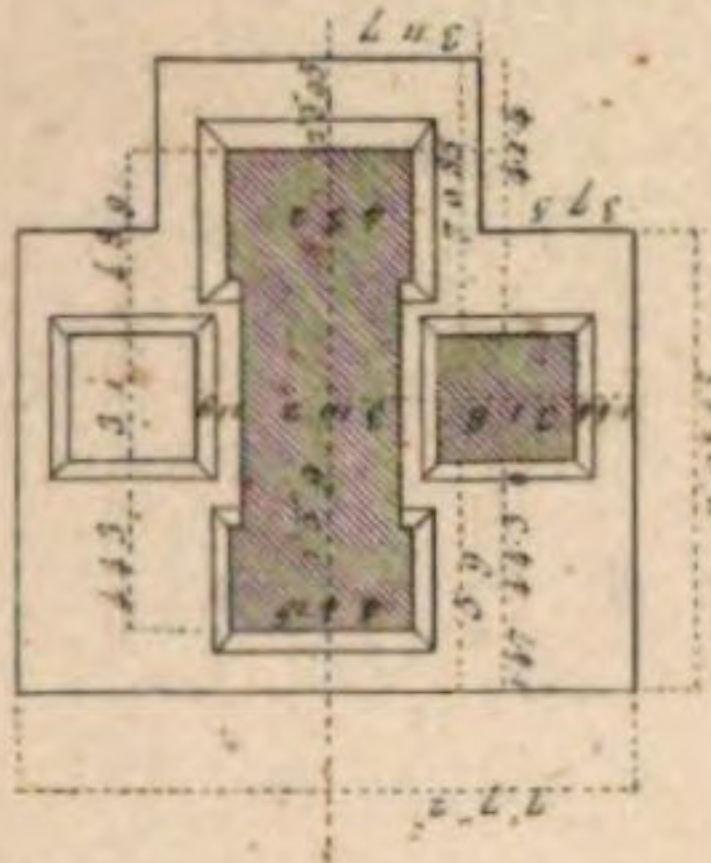
Fig. 2. Plan of the upper range: the portions still existing are in shade.



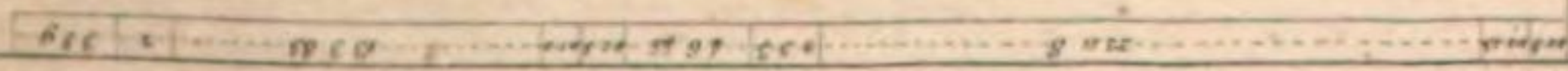
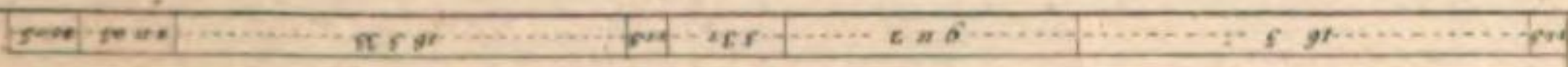
F. 3.

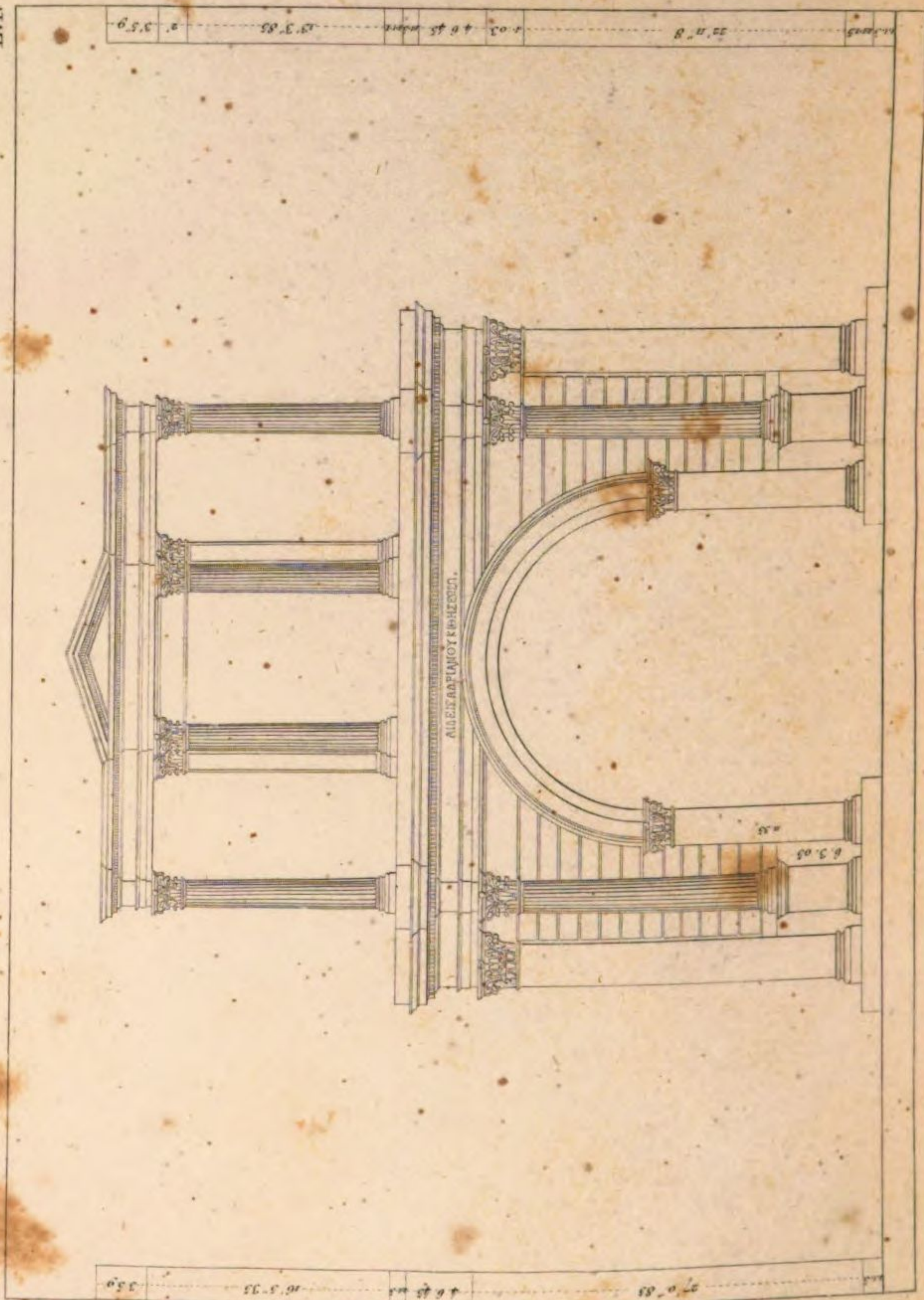


F. 1.



F. 2.





36 p.
36 mod.



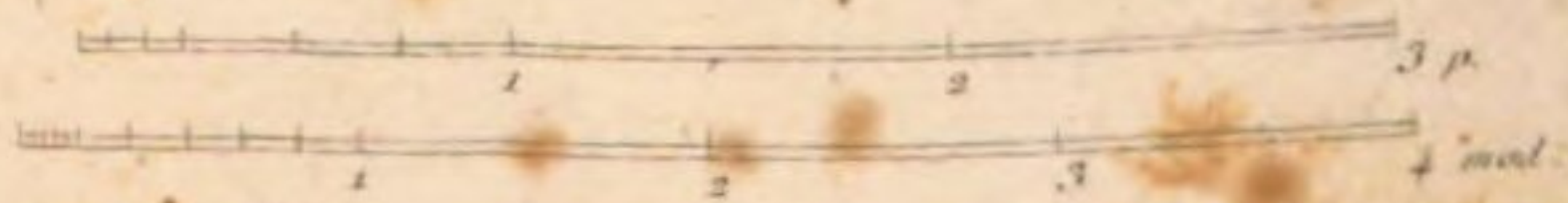
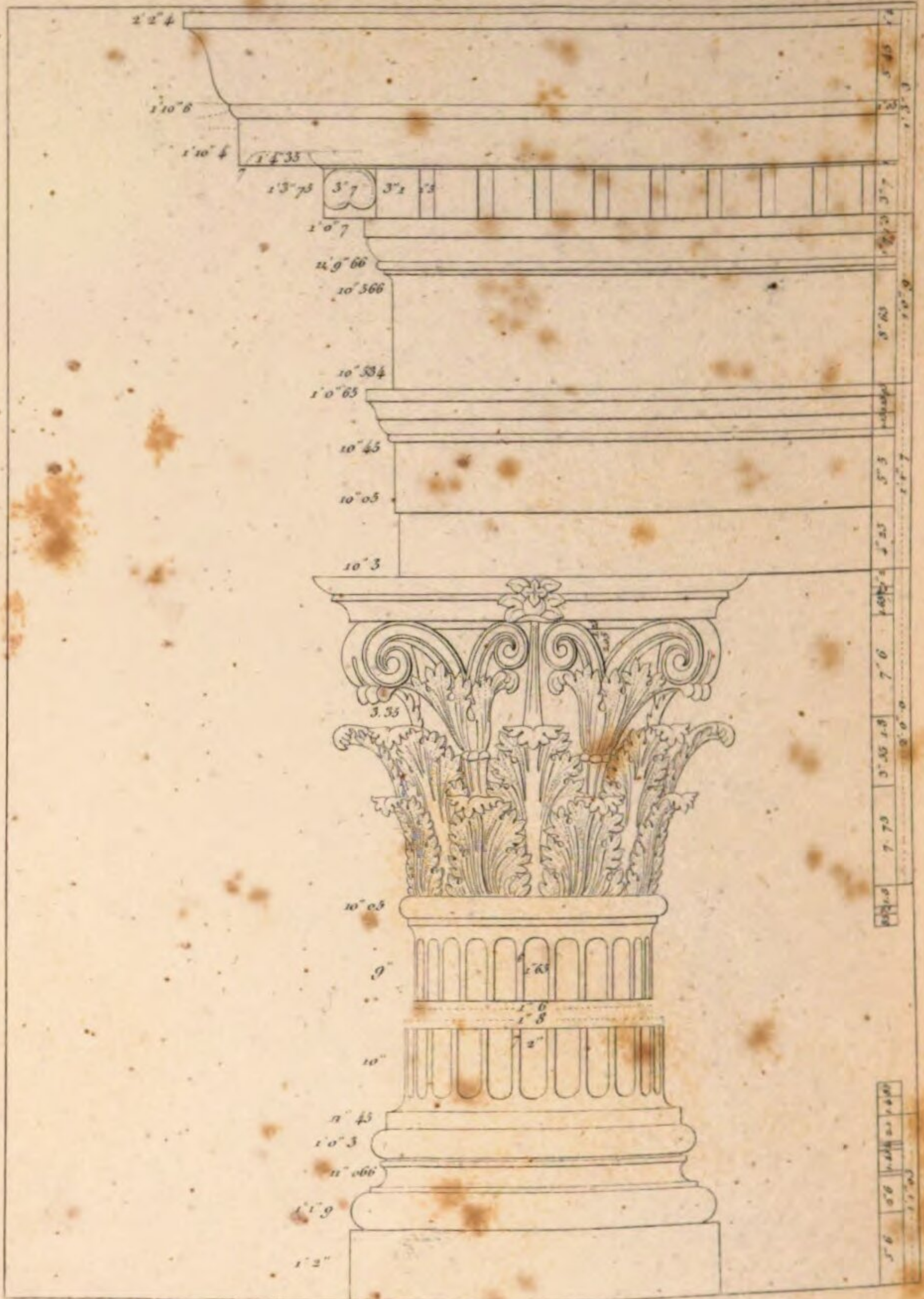


Fig. 3. Section of the building, through the centre of the arch.

PLATE LVI.

Elevation, restored, of the south-eastern front.

PLATE LVII.

Entablature, capital, and base of the antæ of the lower range.

PLATE LVIII.

Entablature, capital, and base of the upper columns.

PLATE LIX.

Fig. 1. Capital and base of the pilasters of the upper range.

Fig. 2. Section of the above capital.

Fig. 3. Section of the soffit and lacunaria under the pediment. It will be observed by an inspection of the plan, (Plate lv. fig. 2), that this central compartment is divided by a thin slab of marble into two recesses, or niches.

liberality exercised by the munificent Hadrian towards his good city of Athens. Commencing an aqueduct at Cephissia, a 'delightful village,' even now abounding in springs, he brought a copious stream of wholesome water from a distance of nearly seven miles, to a capacious receptacle at the foot of Mount Anchesmus, and of this reservoir the Ionic building exhibited at Plate lx. in a state of partial restoration, was probably the most conspicuous decoration. A brief inscription on the frieze and architrave recorded the commencement of the undertaking by Hadrian, and its completion by Antoninus Pius.

This building no longer exists, even as a ruin, nor is its site to be traced without difficulty.

PLATE LX.

Plan, elevation, and section, of the 'frontispiece.' The arch, instead of supporting the entablature, divides it; and the archivolt, instead of springing from a regular impost, or from the cymatium of the frieze, rests immediately on the architrave.

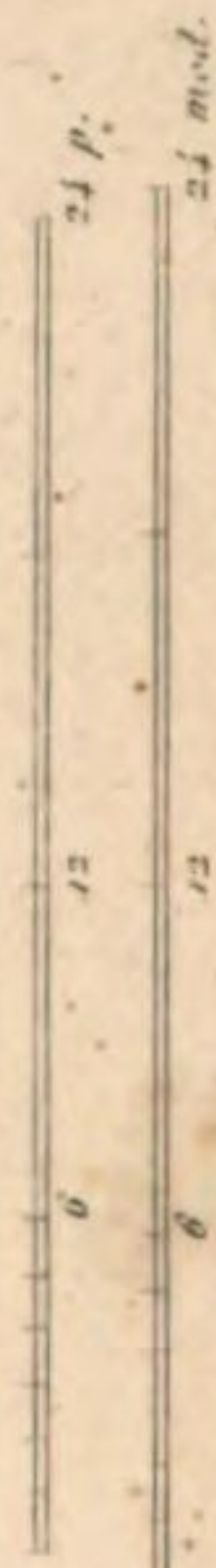
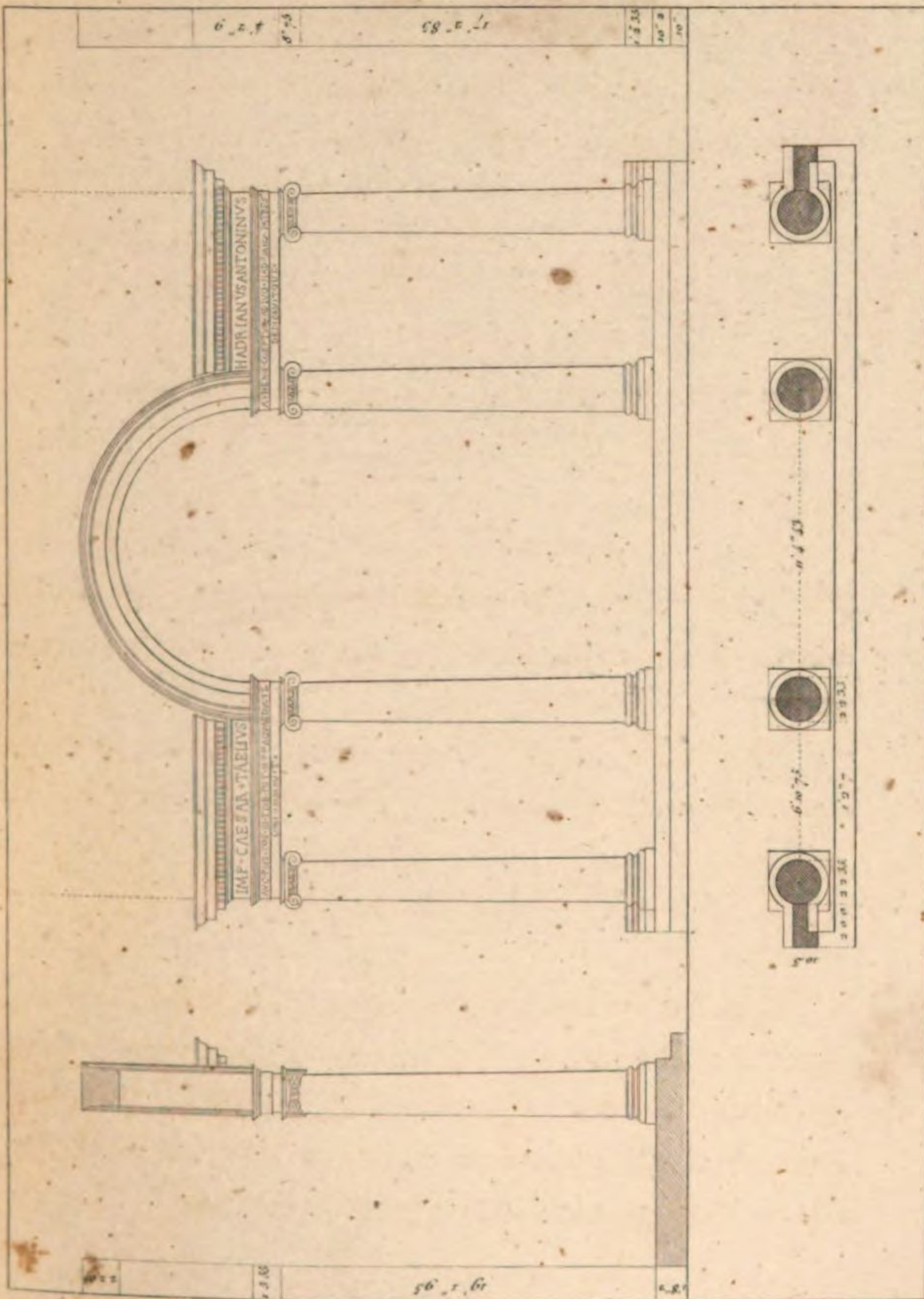


PLATE LXI.

Base, capital, and entablature. These have more of the Roman than the Greek character; yet, though not exhibiting the exquisite finish of the Periclean structures, they are probably superior to any of the existing examples in Rome itself.

THE MONUMENT OF PHILOPAPPUS.

Plates LXII. LXIII. LXIV.

THIS curious relic of antiquity crowns the summit of the Museum, a considerable elevation, lying to the south-west of the Acropolis. The entire construction is crowded and complicated, but the general form is simple, and ingeniously enough adapted to the advantageous display of sculpture, evidently the main purpose of the erection. The main edifice consists of a mass of masonry, presenting a semicircular front, profusely decorated with pilasters, entablature, niches, statues, and groupes in relief. There may be, in all this, somewhat of overdoing, not in strict accordance with the pure and perfect taste of earlier times; yet is the effect rich and impressive, and a partial alteration in some of the lines, with a little abatement of

the prevalent redundancy, might have made of this magnificent monument a model for similar structures. It consists of a pilastrade, supported by a basement; and the divisions thus formed are made the framework of three niches, each containing, when entire, a sitting statue; and of three recesses, exhibiting in a continued series of grouped figures, the triumphal procession of a Roman emperor. This distribution will be more clearly understood by a reference to the sixty-third plate, where the vacant spaces indicate the disappearance of one entire flank of the building.

It appears, from inscriptions, that this monument was erected by a descendant of the kings of Syria, Caius Julius Antiochus Philopappus, who, in the decay of the fortunes of his family, had been patronized by Trajan, and after attaining the Consular dignity, retired to Greece, and enrolled himself among the citizens of Athens. That this mausoleum was set up in his own life-time is not, however, absolutely certain; and it may be the more probable opinion that his kindred raised it as a lasting memorial of a character eminent for his moral and intellectual qualities. The central statue is that of

Philopappus; the two other figures represented the first and the last monarchs of the royal dynasty from which he was descended. The sculptures on the basement were in honour of the emperor Trajan. The monument, of Pentelic marble, stands on a platform of Piræan stone.

PLATE LXII.

Fig. 1. Plan of the basement.

Fig. 2. Plan of the upper story, showing the form and arrangement of the niches.

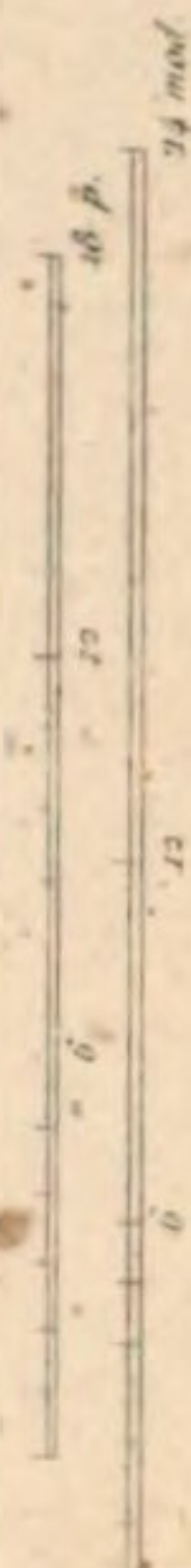
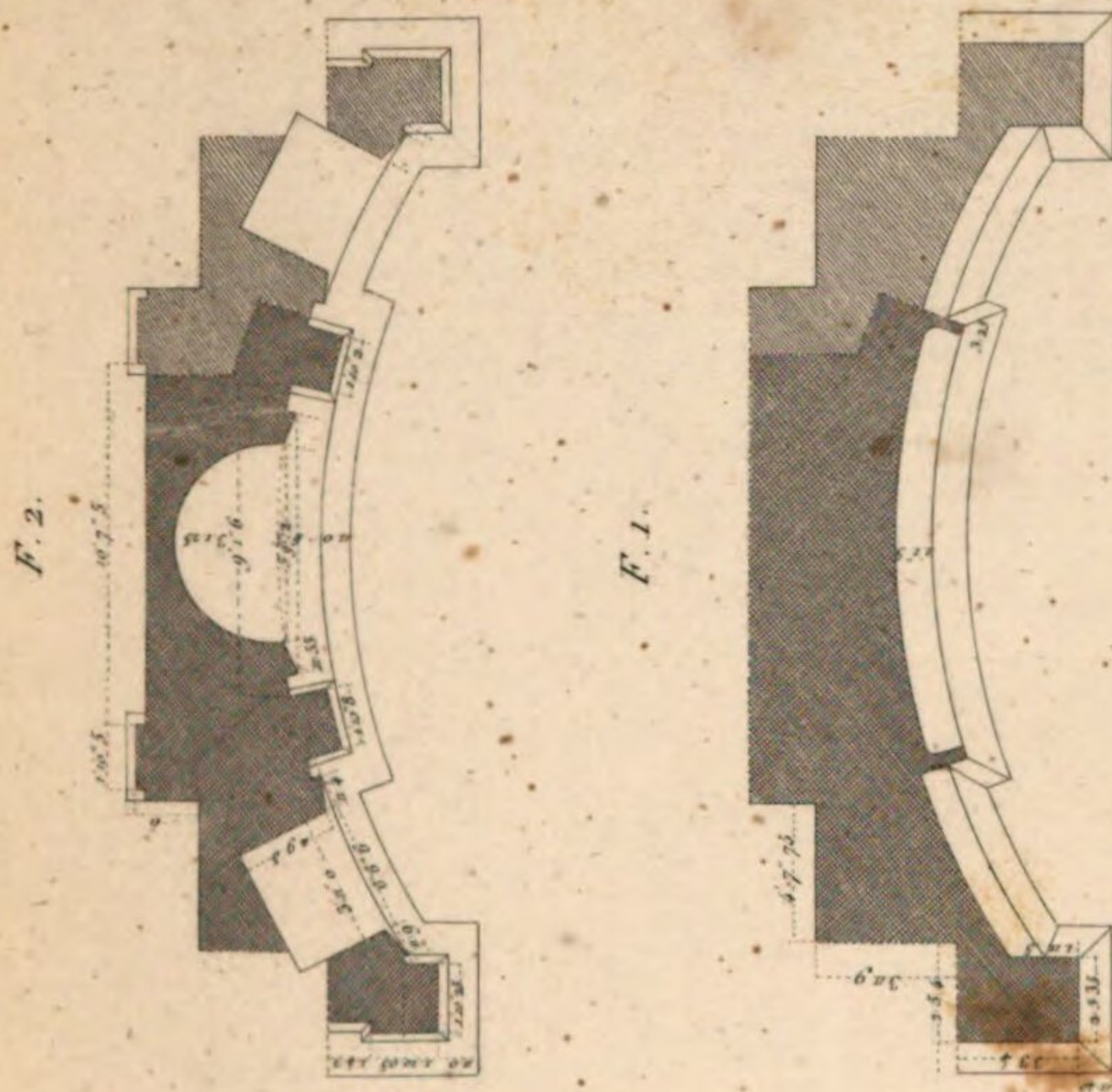
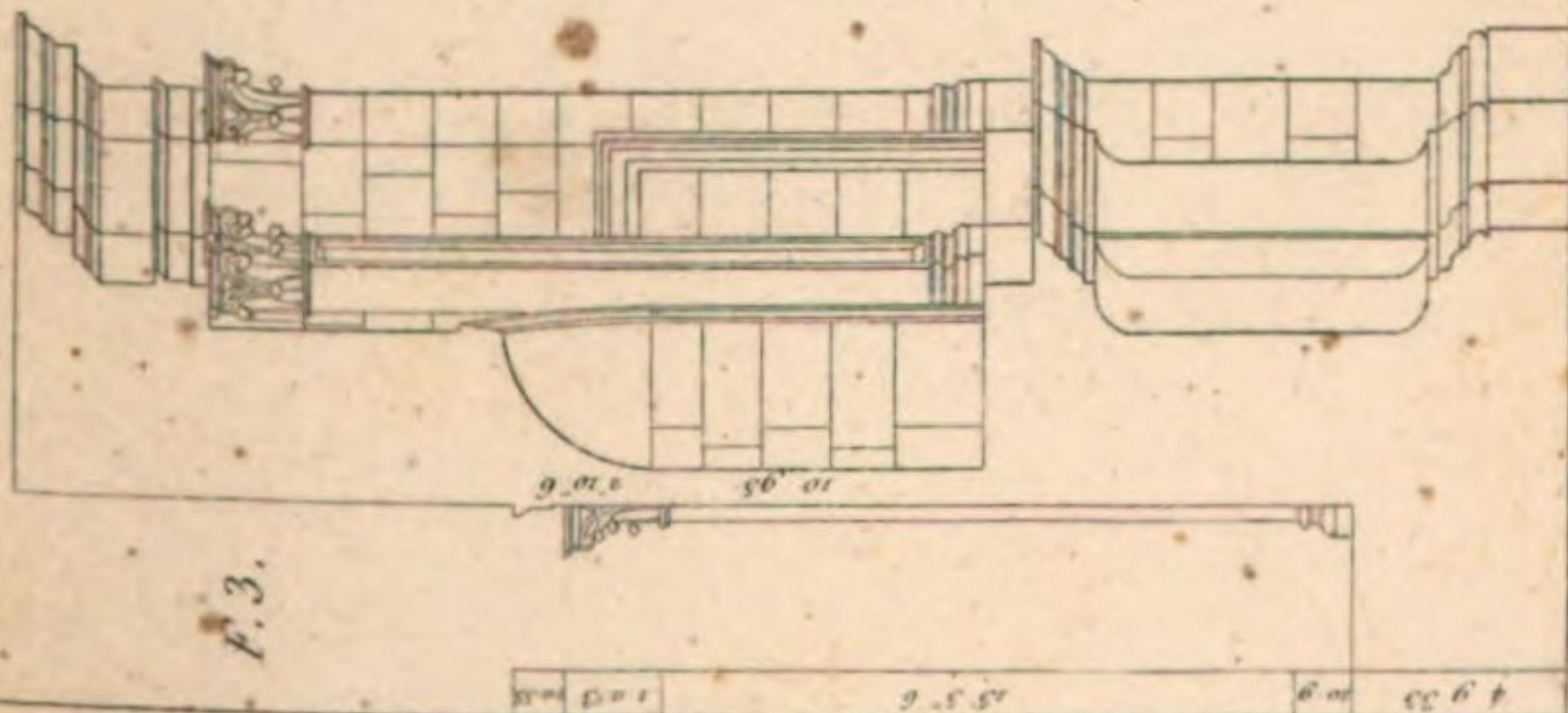
Fig. 3. Perpendicular section, through the centre of the principal niche.

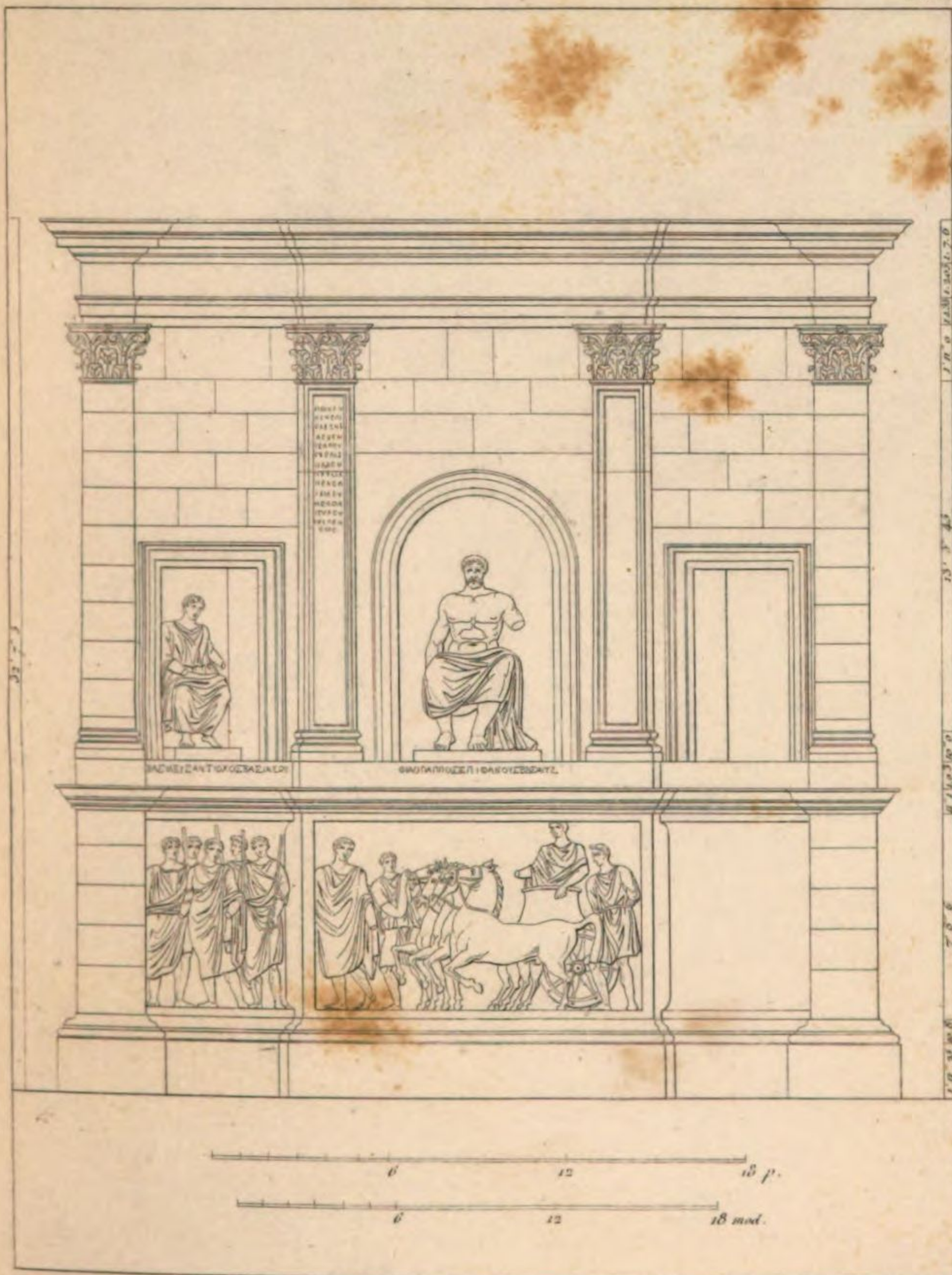
PLATE LXIII.

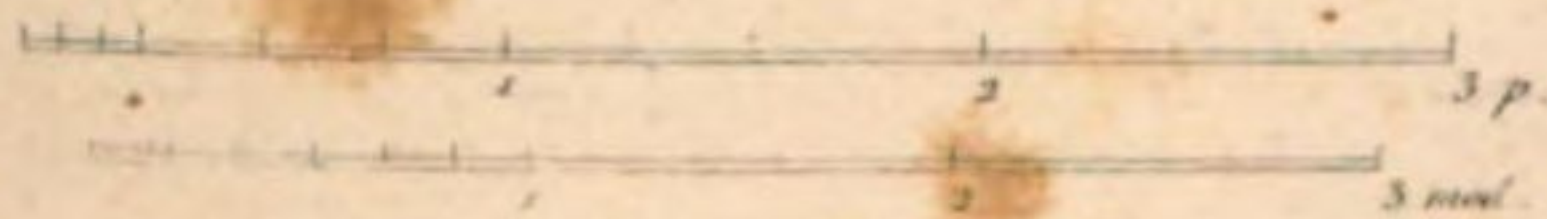
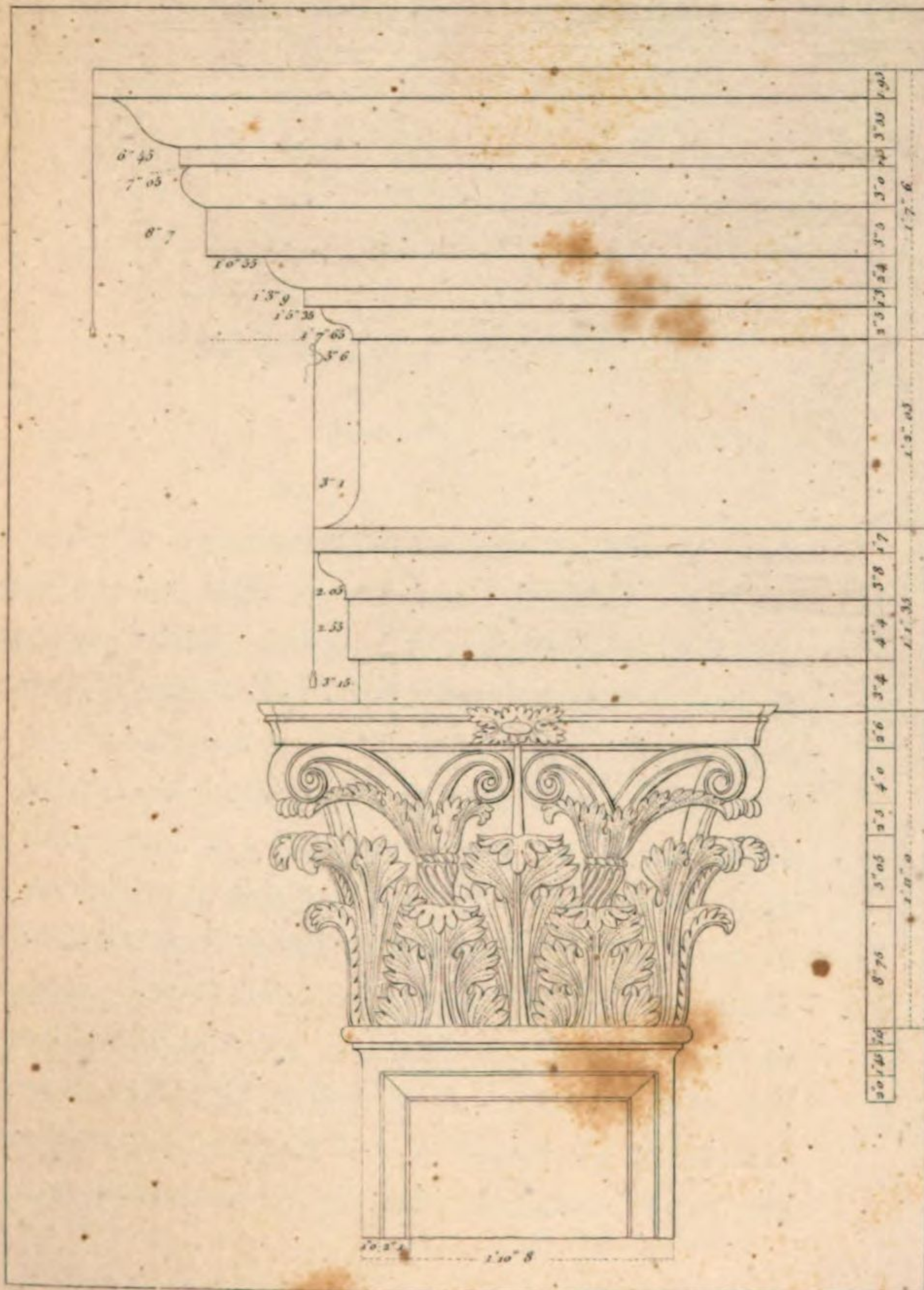
Elevation of the front.

PLATE LXIV.

Capital and entablature of one of the pilasters.







TEMPLE AT CORINTH.

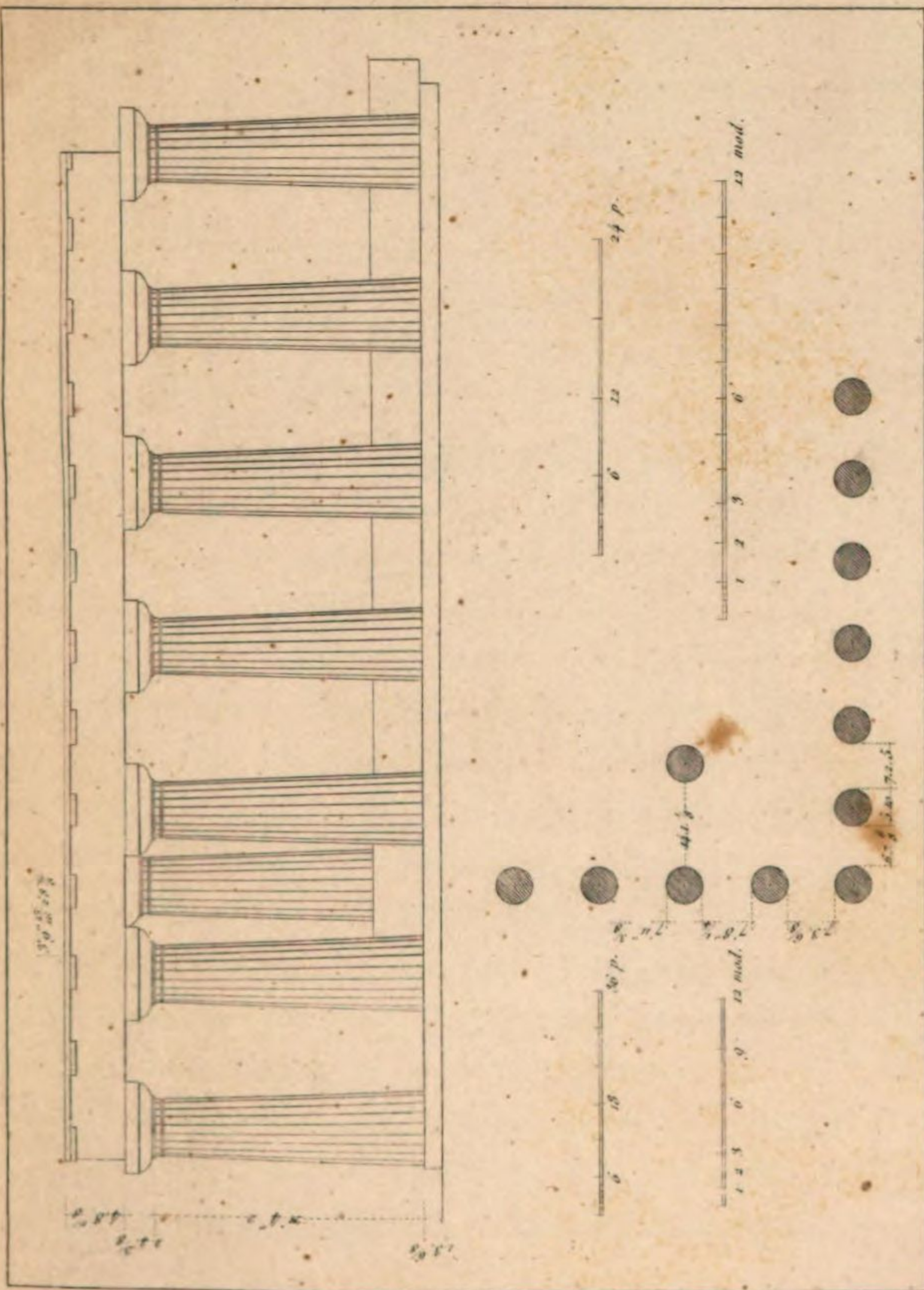
Plate LXV.

It is to be regretted that so little is known, and, probably, so little knowledge attainable, of these most interesting remains. The description in Stuart is exceedingly meagre, and he does not appear to have had opportunity for minute examination. Even by what name to designate the temple is mere matter of guess; and if a judgment may be formed from the attempts in this way that have been made up to the present time, much is not likely to be done by guessing. Something may, however, be reasonably hoped from that more leisurely and accurate survey which Stuart and Revett were prevented from carrying into effect, and which is peculiarly demanded by the circumstances of this impressive ruin. All

that can at present be taken for granted seems to be, that it is the most ancient existing specimen of the Doric order: its massive proportions, the simplicity of its forms, the character of its workmanship, and the coarseness of the material, are sufficient indications of its antiquity. Of the twelve columns marked in the plan, seven only now remain, the remainder having suited the convenience of some Turkish governor, who broke them into fragments, and worked them up in the walls of his own house. It is somewhat singular that at Corinth no specimen should occur of the order to which that once flourishing city gave a name; nor has it been observed, that the acanthus is to be found among the plants of the vicinity.

PLATE LXV.

Exhibits the plan and flank elevation of the temple, as it stood in the time of Stuart.



RUIN AT SALONICA,

USUALLY CALLED

THE INCANTADA.

Plates LXVI. LXVII.

THIS remarkable structure, of which the history and the object are alike unknown, stands in the Jews' quarter of the city, and, probably from some superstitious fancy, has obtained from the local residents, who are of Spanish descent, the current designation of *las Incantadas*—"the Enchanted Figures." That the most learned antiquarians have failed in ascertaining the real character of this building, may be inferred from the marked variation in their speculations on that subject. A triumphal monument—the entrance to a theatre—the propylæa

of a forum—have been suggested and rejected in their turns. Mr. Kinnaird, in a very instructive note to the new edition of Stuart, has directed attention to a similar edifice formerly existing in the city of Bourdeaux, and barbarously destroyed, so late as the reign of Louis XIV. by the orders of Vauban, to make way for the bastions and ravelins of a new fortification. This is quite enough to awaken the indignation of artists and antiquarians; yet in this case an engineer might plead the stern dictates of official duty: but what can be urged in extenuation of the gross negligence, on the part both of government and of the local authorities, which could suffer a building so ‘rich and rare,’ to be razed to the foundation, without securing draughts and measurements of all its details. Neither can architects or lovers of art be acquitted of negligence, since a comparatively slight effort on their part might have effected the object, and laid posterity under lasting obligations. Perrault has done most in this way, and from his representations a sufficient idea of the general form and construction may be obtained, to show that the

character, and probably the uses of the building, were similar to those of the Incantadas. The high authorities of Perrault and Durand (*Parallele des Edifices*) are in favour of classing these structures with Basilicæ, and this may be considered as the most probable conjecture, though Mr. Kinnaird is inclined to the opinion that this relic of ancient Thessalonica was a 'sepulchral monument.' The French ruin was known on the spot as '*les Tutelles*,' or '*le Palais Tutele*,' a designation from which no decided inference can be made. A similar building is said by Vinet, to have been, toward the close of the sixteenth century, still in existence at Evora, in Portugal.

The Greeks of Salonica solve the puzzling question concerning the origin of this monument, by a tale of enchantment, mixed up with an amour between Alexander the Great and a queen of Thrace. In this whimsical legend, Aristotle is made to enact the part of a victorious conjuror, confounding the vindictive machinations of the injured husband, and making the spells of a rival magician 'return to plague the inventor.'

A glance at the plate will show that this monument, as now standing, consists of a Corinthian colonnade, with an entablature, supporting a double row of figures attached to the front and rear of a series of short square pillars, on which rests a sort of architrave, crowned by a cornice. The columns stand on pedestals: the sculpture which adorns the attic is in high relief, and of execution varying from 'inferior' to 'masterly.' The personation of the figures is uncertain.

PLATE LXVI.

Plan, elevation, and section, of the Incantada.

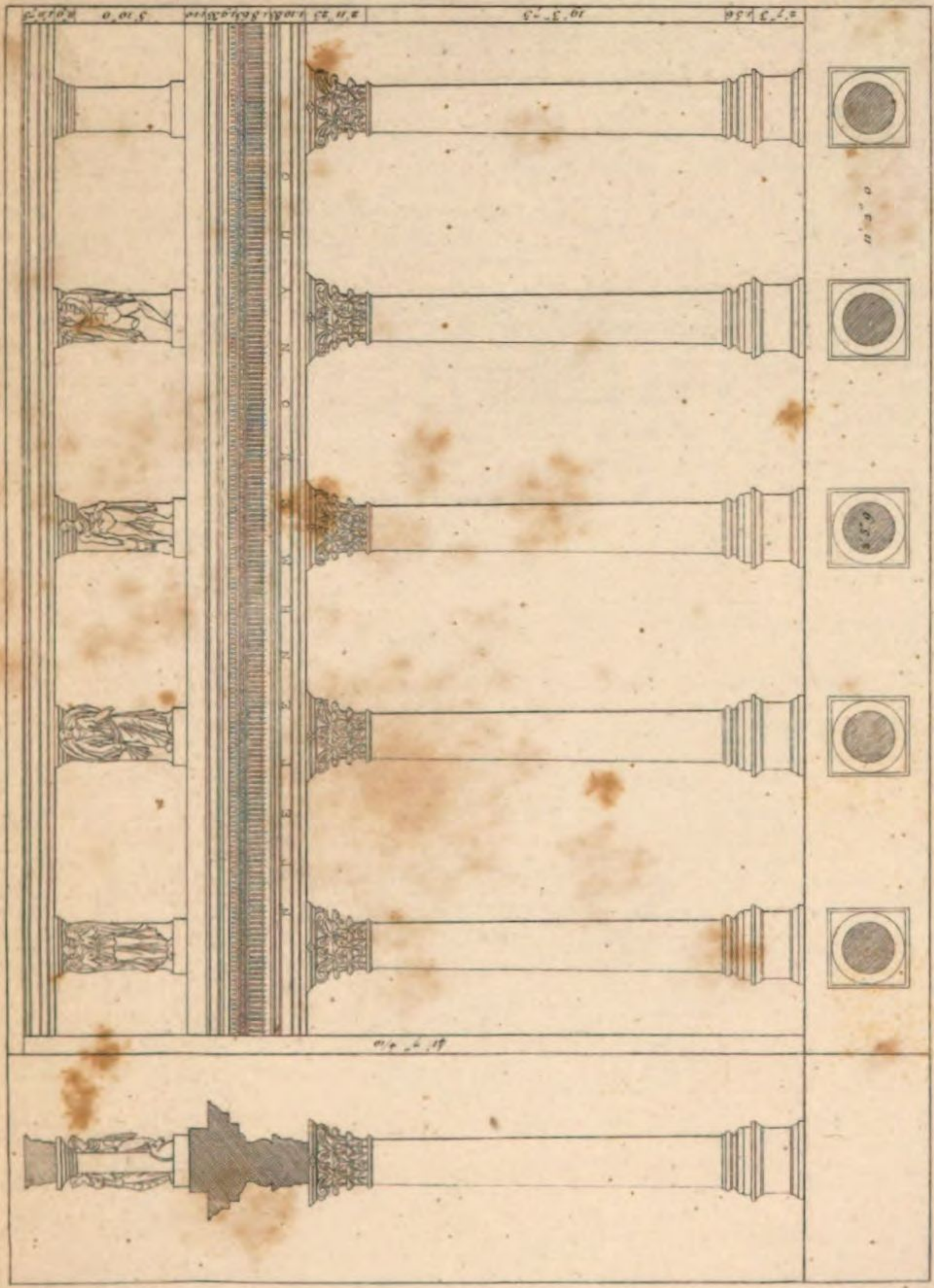
PLATE LXVII.

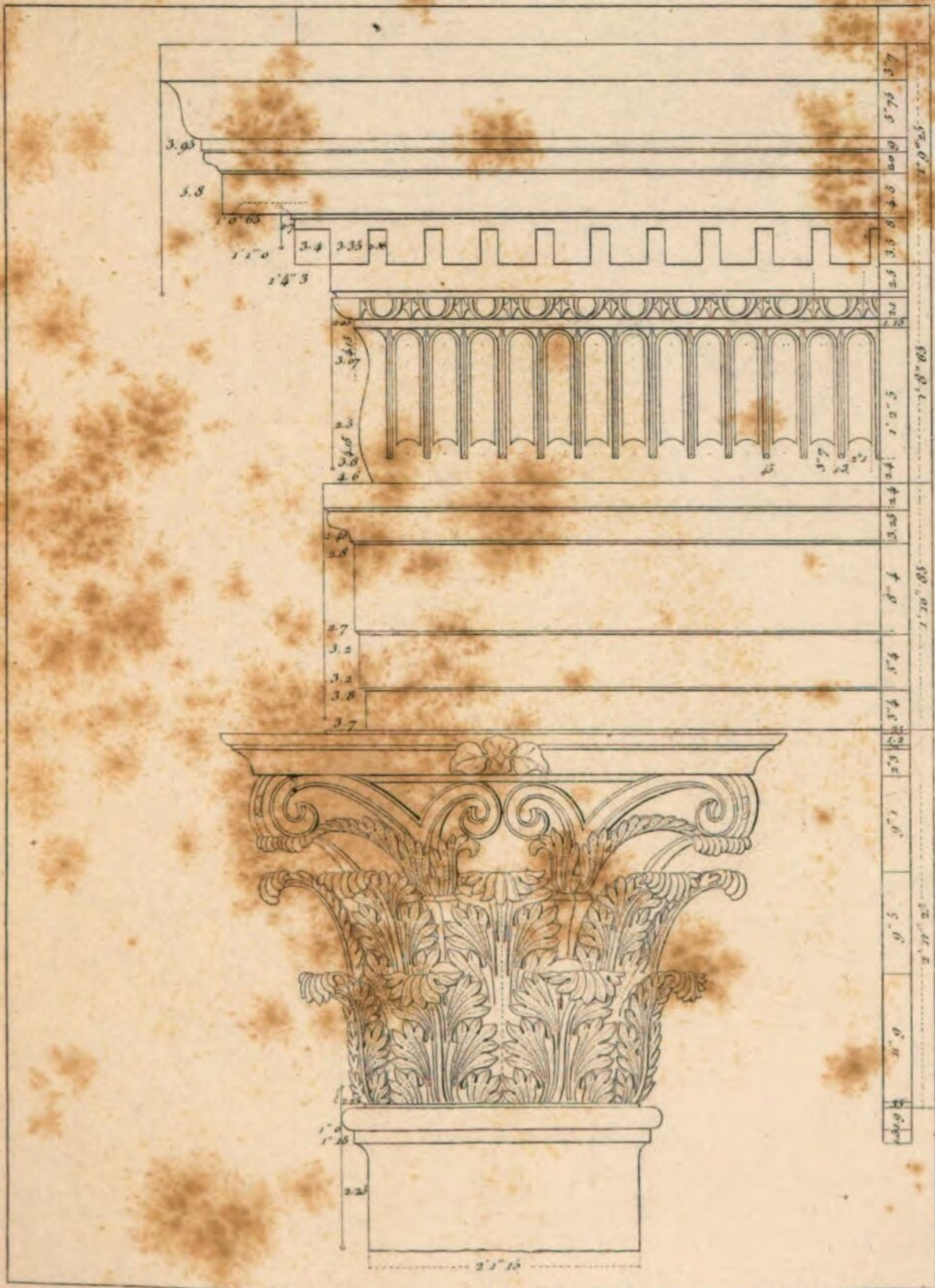
Entablature and capital of the colonnade. The frieze offers peculiarities which ought not to be overlooked; it is ornamented with fluting, and the profile is carved.

24 mod.

8' 12' 6'

d ft





THE ISLAND OF DELOS.

Plates LXVIII. LXIX. LXX.

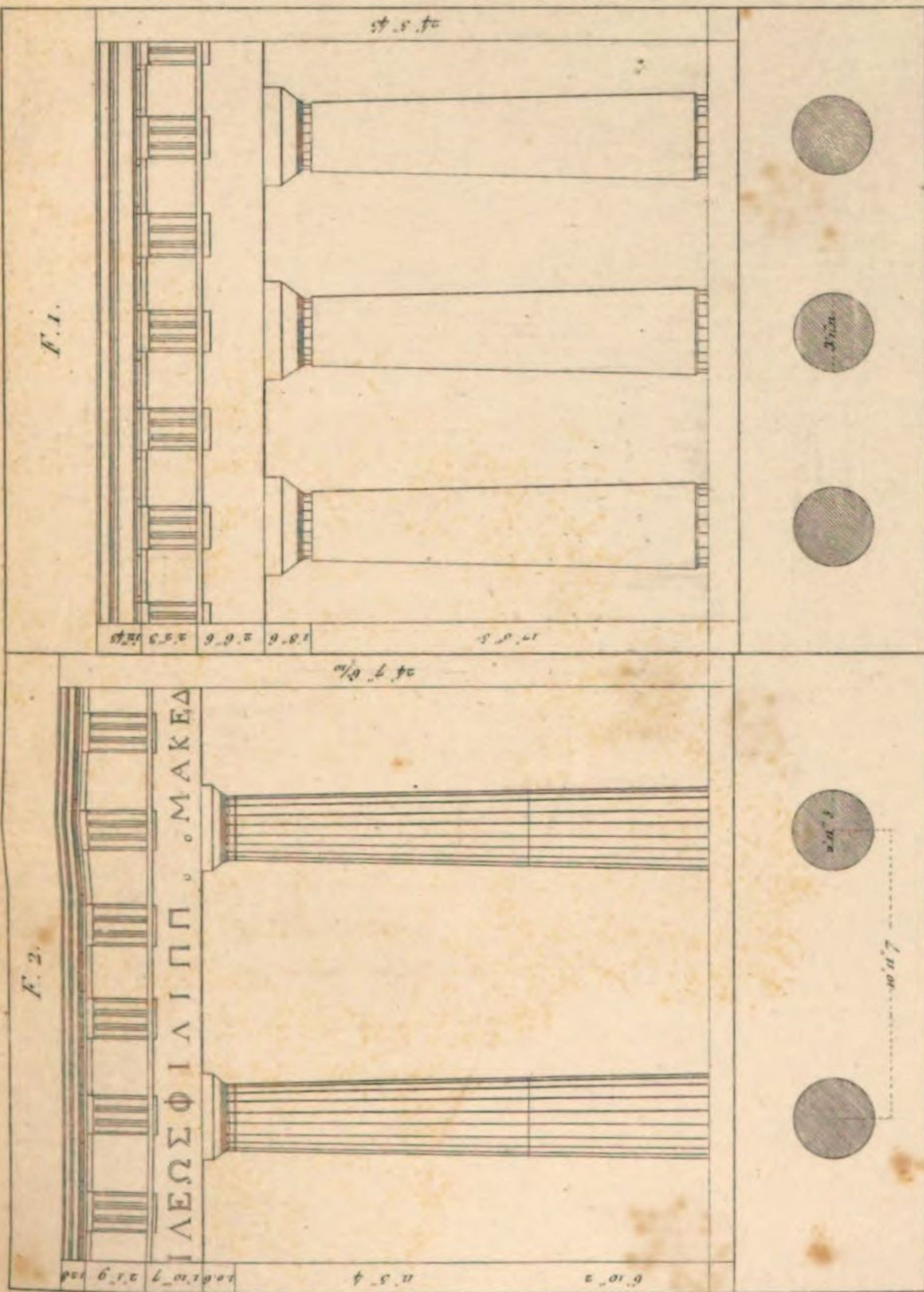
No contrast can be more striking than that which exists between the descriptions of the Sacred Isle in its ancient state, and the miserable aspect of barrenness and dilapidation which it actually presents. Delos, the mythologic birth-place of Apollo and Diana, was enriched by commerce and superstition ; temples and consecrated monuments adorned its rugged and unproductive surface ; and so awful was its sanctity, that even the Persian ravager respected the hallowed soil. Of all this, nothing now remains but an indiscriminate wreck ; what the devastation of barbarian warfare had spared, has been swept away by the rapacity of modern 'destructives ;'

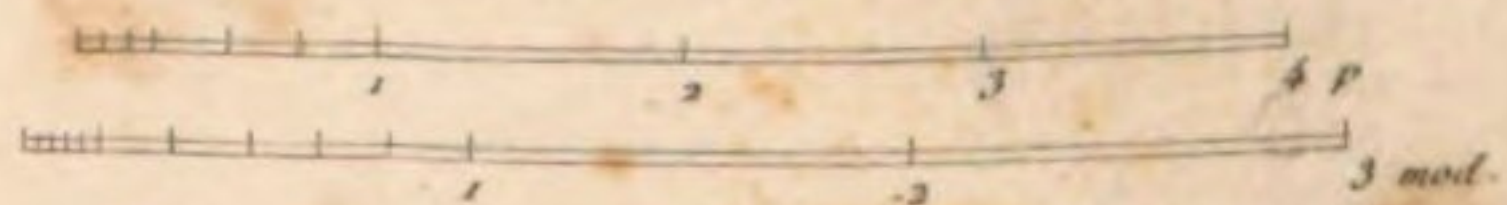
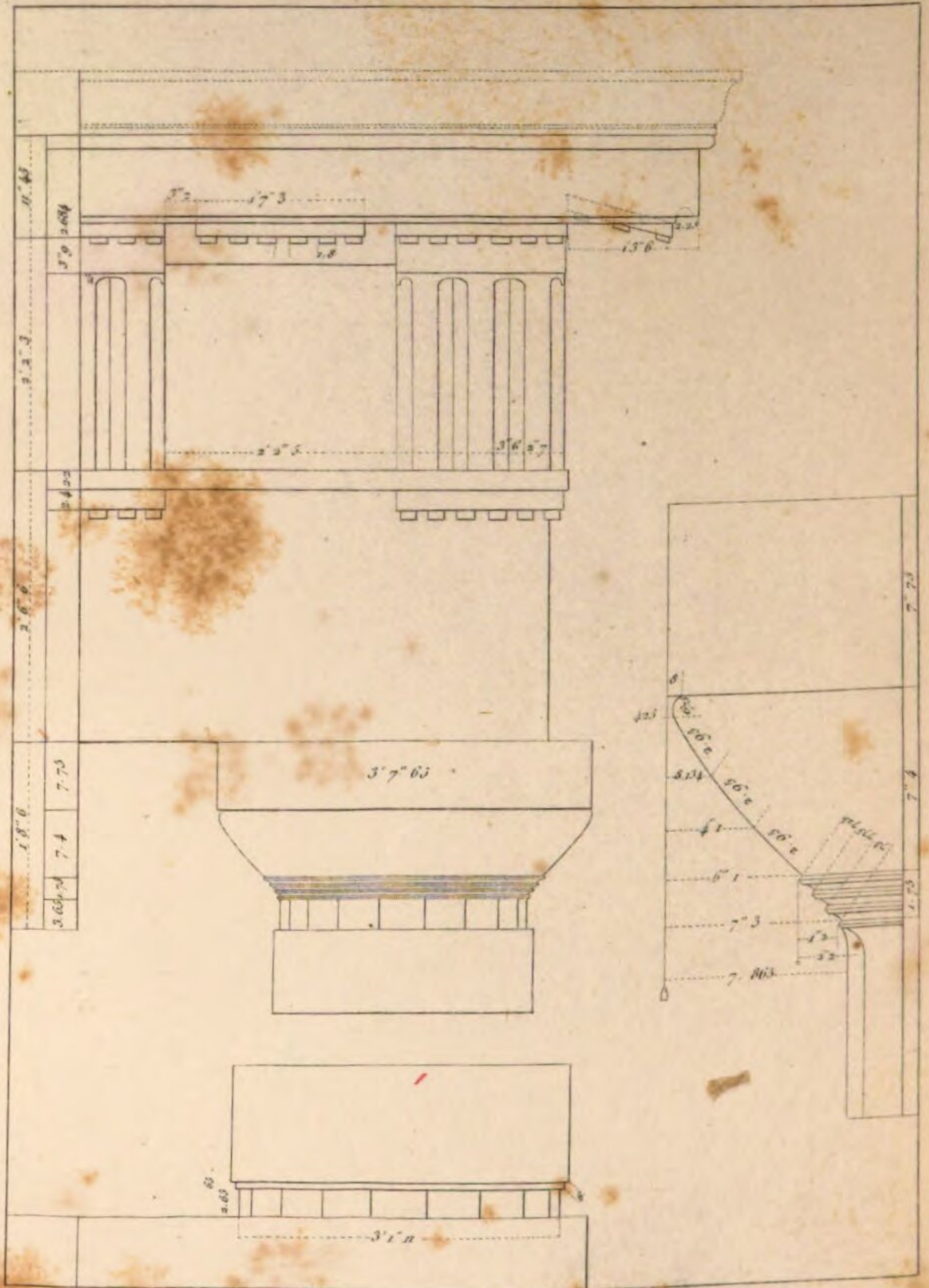
and even the few columns which were standing in the time of Stuart, have disappeared, either carried off by Levantine voyagers, or mutilated by Turkish masons for their own wretched purposes.

The only distinct and connected remains that were observed by Stuart and Revett, are represented in the illustrations; subsequent travellers have, however, discovered amid the wreck which covers the island, still more interesting fragments—part of the foot of the Naxian Apollo, and indications of the Mithratic worship, in the ugliest of all imaginable capitals, formed by the head and shoulders of a bull couchant.

PLATE LXVIII.

Fig. 1. Plan and elevation of three Doric columns, assigned by Stuart to the Temple of Apollo. The fluting occupies a narrow circle only at the base and at the necking, and is generally supposed to have been left unfinished: it should seem to be quite as probable that this peculiarity was the result of some fantastic aim at novelty, especially as this is not the only instance of the kind.





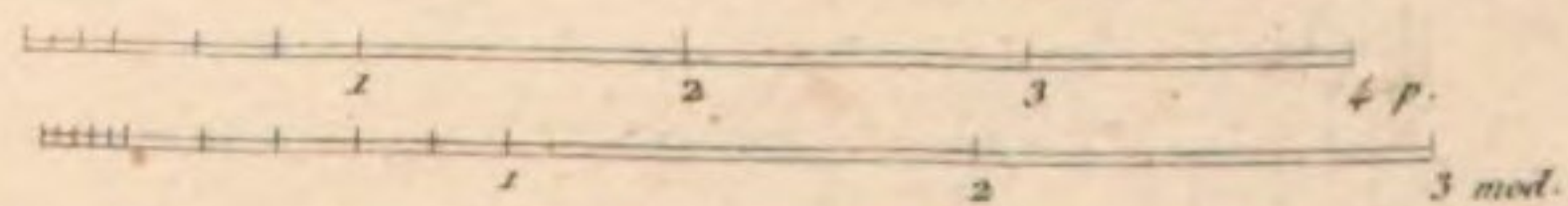
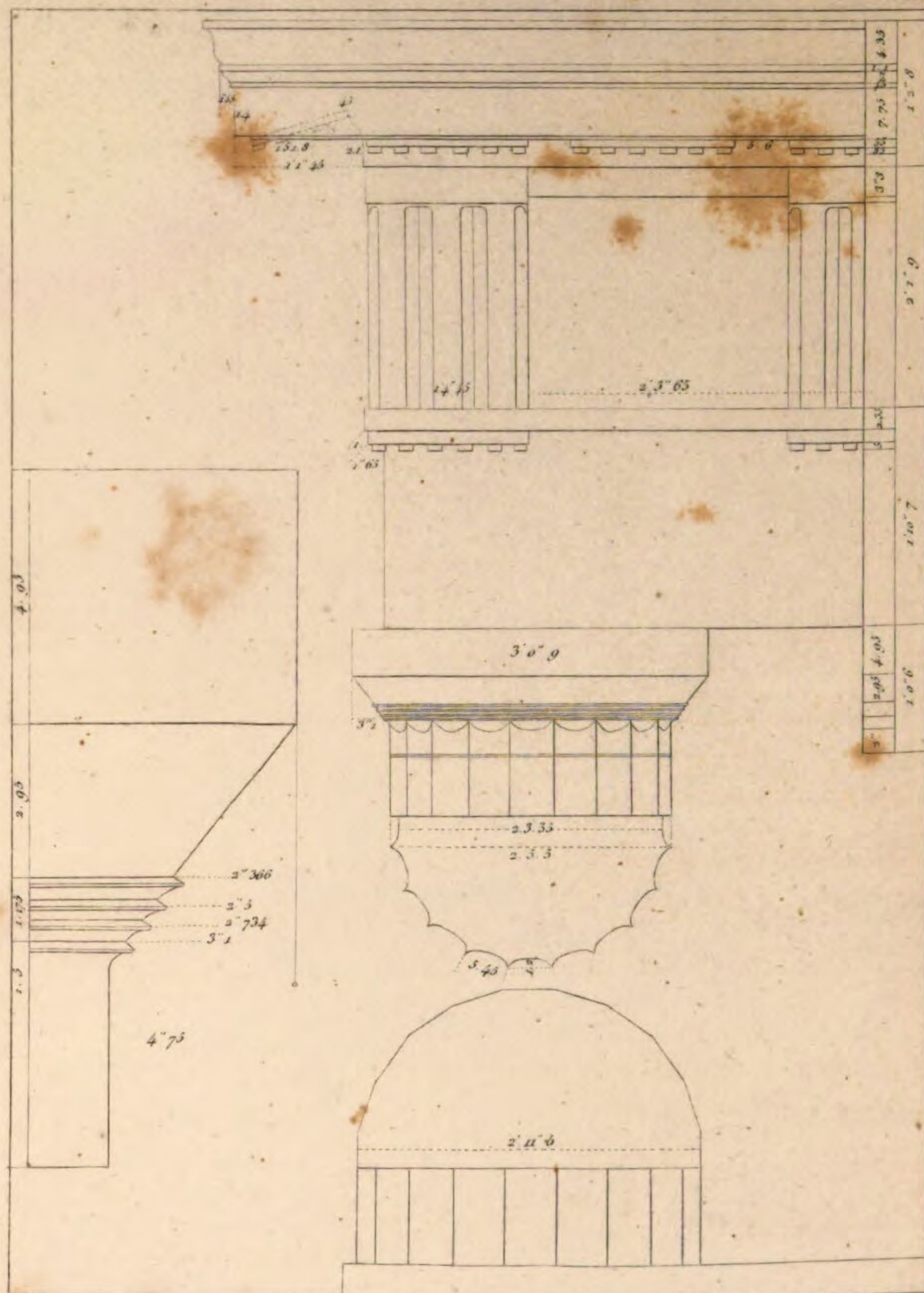


Fig. 2. Plan and elevation of the 'Portico of Philip,' a designation given on the authority of an inscription, but liable to considerable uncertainty respecting its precise definition. Stuart seems to have been highly gratified by the 'lightness of its proportions,' and by its greater suitableness to 'common use.' It may, however, be permitted to suggest that whatever may have been gained in this respect, is at the expense of all that is characteristic in the Doric shaft, and that the straight profile of the echinus is mean and ineffective, while the capital altogether is rendered insignificant by deficiency in size and mass.

PLATE LXIX.

Entablature, capital, and shaft, of the Temple of Apollo ; with details of the capital, on a larger scale.

PLATE LXX.

Entablature, capital, and shaft, of the Portico of Philip ; with details of the capital, on a larger scale.

THE PNYX.

Plate XL.

NONE of the localities connected with Athenian antiquity are more decidedly indicated than this remarkable site. It exhibits nothing of complicated construction: a few lines and masses of rock and masonry, with a little levelling of surface, are all that exist—all, or nearly all, that ever did exist—to mark the spot where assembled the “fierce democratie,” and whence the “famous orators” who “wielded at will” the passions and the energies of the fiery multitude, “fulminated over Greece.”

Yet there has been a good deal of strange blundering about this place. Spon took these remains

for those of the Areopagus; Wheler hesitated between the Areopagus and the Odeum; while Stuart decided for the latter. Yet there are all the features assigned by ancient authors to the Pnyx, and quite inapplicable, without much forced construction, to any other spot. A reference to the plan (Plate xl.) will explain the few and simple characteristics of the scene; the semicircular boundary, part rock part masonry; the chord forming an obtuse angle; and the Bema, or square block, insulated from the main rock, and forming the pulpitum, or elevated platform, from which the orators addressed the assembled people.

“This,” exclaims Mr. Wordsworth, “was the place provided for the public assemblies at Athens in its most glorious times; and nearly such as it was then, is it seen now. The Athenian orator spoke from a block of bare stone: his audience sat before him on a blank and open field.”

Yet was this blank and bare arena surrounded by a scene of unexampled splendor, supplying the orator with subjects of exciting appeal to the pride and passions of his audience.

H

“Visible behind him,”—we again cite Mr. Wordsworth—“at no great distance, was the scene of Athenian glory, the island of Salamis. Nearer was the Peiræus, with its arsenals lining the shore, and its fleets floating upon its bosom. Before him was the crowded city itself. In the city, immediately before him, was the circle of the Agora, planted with plane trees, adorned with statues of marble, bronze, and gilded, with painted porticoes, and stately edifices, monuments of Athenian gratitude and glory: a little beyond it was the Areopagus; and, above all, towering to his right, rose the Acropolis itself, faced with its Propylæa as a frontlet, and surmounted with the Parthenon as a crown.”

The Pnyx included an area of more than twelve thousand square yards, and could with ease contain the entire free civic population of Athens.

EXPLANATION OF TECHNICAL TERMS,

AS USED IN THIS VOLUME.

ABACUS—A square or quadrangular member interposed between the capital of a column and its entablature.

ACROTHERIA—Bases or low pedestals resting on the angles and vertex of a pediment, and intended for the reception of statues, or other ornaments.

ANTÆ—Pilasters terminating the side walls of a temple.

ATTIC—A term commonly applied to constructions resting on the entablature.

ARCHITRAVE—The lowest member on the entablature.

ARCHIVOLT—A collection of mouldings on the face of an arch, resting upon the imposts.

ASTRAGAL—A narrow moulding, the profile of which is semicircular.

BASE—A general term for the lowest member of any construction. The base of a column is the ornamented portion on which the shaft is placed.

CAPITAL—The head or upper part of a column or pilaster.

CARYATID—A female figure supporting an entablature.

CAULICOLI—The twisted stalks in a Corinthian capital.

CAVEA—*See Coilon.*

CELLA—*See Naos.*

CHRYSELEPHANTINE—Carved in gold and ivory.

COFFERS—Sunk pannels in vaults or domes.

COILON—The area of a theatre.

CORNICE—The crowning projection of the entablature.

CYMATIUM—An undulating moulding.

DIASTYLE—An intercolumniation of about three diameters.

DIE—The cube of the pedestal, between the base and the cap.

DIPTERAL—Surrounded by a double range of columns.

DITRIGLYPH—An interval between two columns, admitting two triglyphs on its entablature.

ECHINUS—The ovolo, or quarter-round.

ENTABLATURE—Includes the architrave, frieze, and cornice.

EUSTYLE—An interval between two columns of two diameters and a half.

EXHEDRA—A recess, or small side-apartment.

FASCIA—A band, or broad fillet. The architrave of the more enriched orders is divided longitudinally into two or more fasciæ.

FLUTING—The vertical channelling of the shafts of columns.

FRIEZE—The central member of the entablature.

HELIX—*See Caulicoli.*

HEXASTYLE—Having a front range of six columns.

HYPÆTHRAL—Without a roof.

HYPERTHYRUM—The upper member of a doorway.

IMPOST—The member on which the arch immediately rests.

INTERCOLUMNIATION—The space between two columns.

JAMBS—The side supports of a doorway.

LACUNARIA—Ornamental compartments in ceilings.

METOPE—The interval between the Doric triglyphs.

NAOS—The central chamber of a temple.

NECKING—The space between the astragal of the shaft and the annulet of the capital.

OPISTHODOMUS—The chamber behind the cella.

PEDIMENT—The triangular termination of the roof of a temple, resting upon the entablature which surrounds the building.

PERIBOLUS—The enclosure within which a temple stood.

PERISTYLE—A range of columns within a court or temple.

PILASTER—A square engaged pillar.

PLINTH—The low square step on which a column is placed.

PORTICO—The covered space in front of a temple.

POSTICUM—The covered space behind a temple.

PRECINCTIONS—The landings or gang-ways which separated and gave access to the ranges of seats in the ancient theatres.

PRONAOS—Often used convertibly with Portico. The part of the temple in front of the Naos.

PTEROMA—Has frequently a more extended application, but in the present work it is used to distinguish the continuation of the side walls from the transverse partition of the cella to the antæ.

SOFFIT—Ceiling: applied to the underside of arches, and of other architectural members.

STYLAGALMATIC—Supported by figure-columns.— See *Caryatid*.

STYLOBATE—The basis or substructure on which a colonnade is placed.

SYSTYLE—An intercolumniation of two diameters.

TETRASTYLE—Having four columns in front.

THOLUS—Employed in this volume to designate the circular roof of the monument of Lysicrates.

TOREUTIC—Carving, embossing, working in metals.

TRIGLYPH—The distinguishing ornament of the Doric entablature.

TYMPANUM—The triangular space within the cornices of a pediment.

VOLUTE—The Ionic scroll. Those of the Corinthian capital are smaller, and of distinct character.

VOMITORIA—Passages facilitating egress from a theatre.

CHRONOLOGICAL INDEX.

PAGE

- 1 Doric Portico, or Gate of the Agora, about the
time of Augustus.
- 4 Ionic Temple on the Ilissus, of uncertain date.
- 7 Tower of Andronicus Cyrrhestes, 159 B. C.
- 14 Choragic Monument of Lysicrates, 335 B. C.
- 22 Pantheon of Hadrian, the reign of Hadrian.
- 27 Parthenon, 440 B. C.
- 36 Erechtheum, 393 B. C.
- 47 Odeum of Regilla, or Theatre of Herodes
Atticus, time of the Antonines.
- 50 Choragic Monument of Thrasyllus, 320 B. C.
- 55 Propylæa, 432 B. C.
- 65 Temple of Theseus, 465 B. C.
- 71 Temple of Jupiter Olympius, . . the reign of Hadrian.
- 76 Arch and Aqueduct of Hadrian, ditto.
- 84 Monument of Philopappus, the reign of Trajan.
- 87 Temple at Corinth, of uncertain date.
- 89 Incantada, date and object altogether unknown.
- 93 Ruins of the Isle of Delos, of uncertain date.
- 96 Pnyx.

PRINTED BY
T. COMBE AND CO. LEICESTER.

AA10A
Buchner
chbinder
8 Hohen

Stuart, James,

The antiquities of Athens; and other monuments of Greece

London 1837

Arch. 142 s

urn:nbn:de:bvb:12-bsb10257677-3